SPECIAL TRIBUTE ISSUE

# Entertainment Weekly

MAY 6, 2016 • #1413

1958–2016

## Prince

HIS LAST MAJOR INTERVIEW

BEYONCÉ'S DELICIOUS LEMONADE GETS AN A+

SEE P. 52

TIME JUMPS! CROOKED COPS! CHARO! SCOOP ON 10 TV SEASON FINALES

*LIVE* AND KICKING! WHAT'S NEXT FOR KELLY & MICHAEL

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THE **TOP 10** THINGS WE LOVE THIS WEEK

# The Must List

▼ Amy Schumer

1 →

2 →

3 →

4 →

5 →

## 1

**TV**

### INSIDE AMY SCHUMER

• The dirtiest sketch ever written about yogurt. The music video about the stalker who uses your old toothbrush. The orgy with the robot nanny. This season is already filled with great WTF moments, and we're excited for more. *(Thursdays, 10 p.m., Comedy Central)*

## 2

**TV**

### THE REAL HOUSEWIVES OF NEW YORK CITY

• The reality series is stronger than ever thanks to a revved-up cast, especially a bobbed Bethenny and a big-boobed Ramona. And Dorinda's bra party from hell is now etched in *Housewives* history. *(Wednesdays, 9 p.m., Bravo)*

## 3

**BOOKS**

### ENTER HELEN, by Brooke Hauser

• Legendary, inimitable *Cosmopolitan* editor and *Sex and the Single Girl* author Helen Gurley Brown comes alive in Hauser's hands, as she culls new stories from Brown's personal letters and interviews with her friends and co-workers.

## 4

**PODCASTS**

### 2 DOPE QUEENS

• Get to know comedians Jessica Williams (*The Daily Show*) and Phoebe Robinson (*Broad City*) on a deeper level with this fresh-faced gem, which combines funny anecdotes with pointed social commentary for a truly dope experience. *(New episodes every Tuesday, wnyc.org)*

## 5

**GAMES**

### SEVERED

• In this visually striking touch-based game, you play as a fierce one-armed warrior on a quest to find her missing family. Swipe furiously to slice and dice monsters and use their severed body parts to craft upgrades in this twisted dungeon-crawler. *(Playstation Vita)*

SCHUMER: MACALL POLAY/COMEDY CENTRAL (2). MARK SELIGER/COMEDY CENTRAL. COMEDY CENTRAL; *THE REAL HOUSEWIVES OF NEW YORK CITY*: MATTHEW EISMAN/BRAVO; *2 DOPE QUEENS*: AMY PEARL/WNYC

ILLUSTRATION BY **MAX-O-MATIC**

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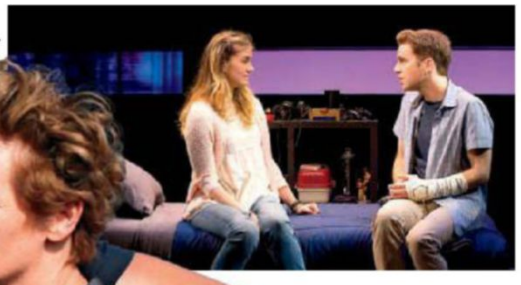

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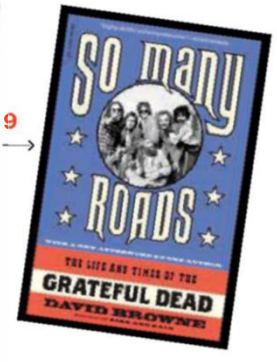


10 →

## 6 MUSIC
### "FREEDOM," Beyoncé feat. Kendrick Lamar

● What do you get when you mix Queen B's fiery preaching, psych-rock guitars, a stomping beat, and one totally bonkers Kendrick verse? The strongest pro-woman anthem of 2016, that's what.

## 7 STAGE
### DEAR EVAN HANSEN

● Ben Platt (*Pitch Perfect*) dazzles in this Off Broadway musical, directed by *Rent*'s Michael Greif, about a shy teen trying to keep up a charade after he fabricates a letter that propels him to Internet fame. *(2st.com)*

## 8 MOVIES
### A BIGGER SPLASH

● Tilda Swinton and Ralph Fiennes play exflames who end up on an Italian vacation together in this beautiful—and deadly—erotic thriller. Along for the trip are Matthias Schoenaerts as Swinton's current lover and Dakota Johnson as Fiennes' daughter. *(R)*

## 9 BOOKS
### SO MANY ROADS, by David Browne

● In this updated edition of his 2015 book, former EW editor David Browne examines the Grateful Dead's legacy through the lens of their concerts, including their final shows at Soldier Field.

## 10 TV
### MARON

● Marc Maron's smallscreen version of himself is reduced to living out of a storage facility—and whoring himself out for meds—with hilarious results. *(Wednesdays, 9 p.m., IFC)*

DEAR EVAN HANSEN: MATTHEW MURPHY; A BIGGER SPLASH: JACK ENGLISH; MARON: TYLER GOLDEN/IFC

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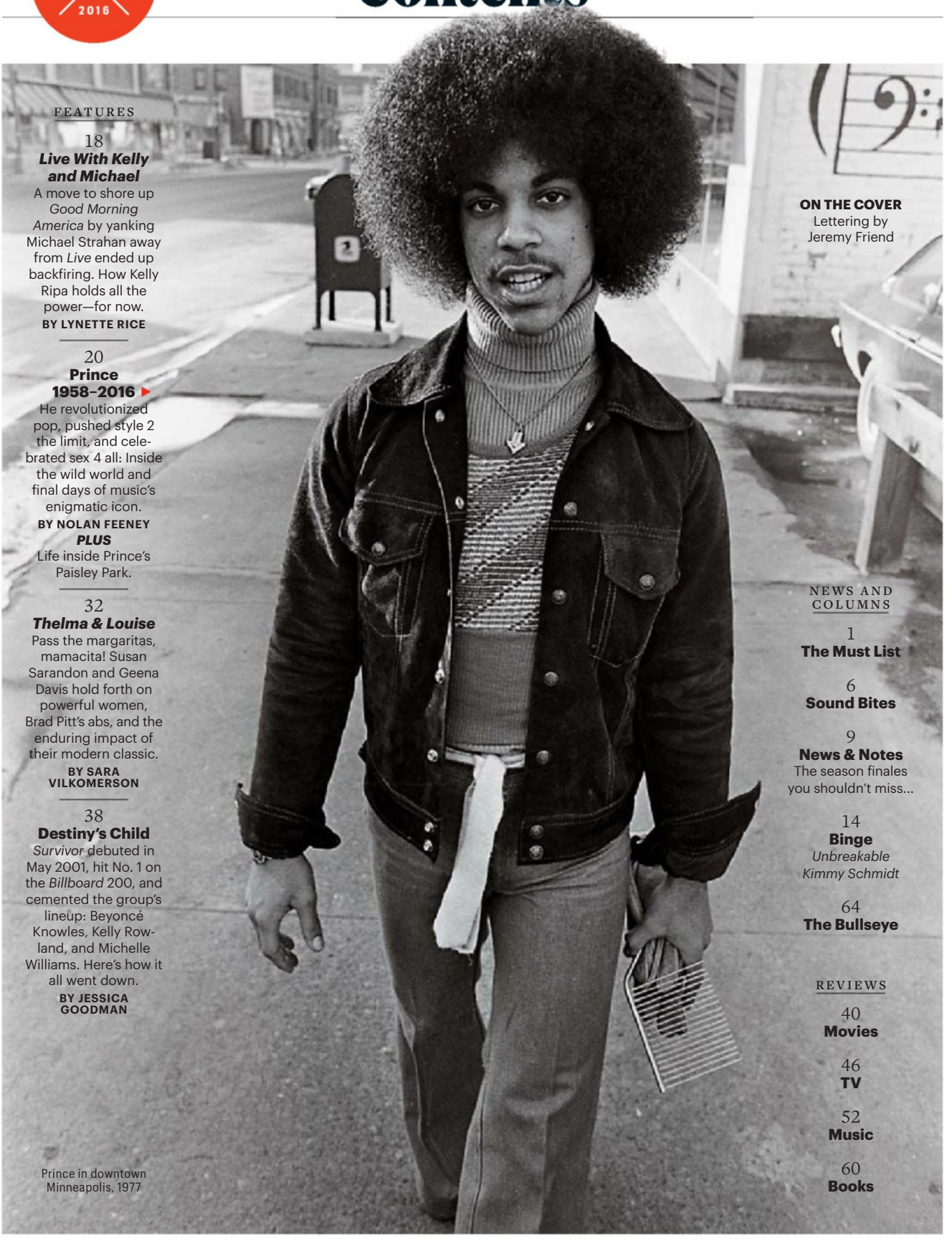

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**BY JESSICA GOODMAN**


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Lettering by Jeremy Friend

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Prince in downtown Minneapolis, 1977

(COVER) TRUNK ARCHIVE



PHOTOGRAPH BY **ROBERT WHITMAN**

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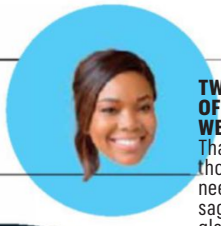
THE WEEK'S BEST

# Sound Bites



**TWEET OF THE WEEK**
Thank you. I thought I needed a massage and a glass of wine but all I needed was some #LEMONADE YESSSSSS **@itsgabrielleu**

"I don't know where she came from. She was nothing like me, no meanness, no jealousy. Just good.... I thought if I could make something so good, so pure—maybe I'm not a monster."

—Cersei (Lena Headey), about her late daughter, on *Game of Thrones*

"I do use the high five regularly. It's how I end all my lovemaking sessions."

—Jimmy Kimmel on *Jimmy Kimmel Live!*

"They don't wear bicycle helmets in *Game of Thrones*. You're thematically inaccurate, but I applaud your commitment to safety."

—Sheldon (Jim Parsons) to Stuart (Kevin Sussman), who rode a bike to a *Game of Thrones* viewing party, on *The Big Bang Theory*

"Hey, guys? You don't all have your financial futures mapped out like a bunch of nerds, right?"

—Mindy (Mindy Kaling), after realizing her finances are a big ol' mess, on *The Mindy Project*

"Ma'am, he said no irritants."

—Gary (Tony Hale)

"*You're* an irritant."

—Selina (Julia Louis-Dreyfus), attempting to get rid of a monstrous pimple, on *Veep*

"I think you have to handle this, I've been drinking."

—Alicia (Julianna Margulies) to Peter (Chris Noth), after their teenage son announces he's dropping out of school to get married and move to France, on *The Good Wife*

GABRIELLE UNION: MANNY HERNANDEZ/WIREIMAGE; HEADEY: HELEN SLOAN/HBO; KIMMEL: RANDY HOLMES/ABC/GETTY IMAGES; PARSONS: MICHAEL YARISH/WARNER BROS.; HALE: LACEY TERRELL; KALING: JORDIN ALTHAUS/UNIVERSAL TELEVISION; LOUIS-DREYFUS: LACEY TERRELL/HBO; MARGULIES: JEFF NEUMANN

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EW 05 06 2016

# News+Notes

▼ Taraji P. Henson, Terrence Howard, Jaimie Alexander, Priyanka Chopra, Gina Rodriguez, Michael Weatherly, and Stana Katic

TV PREVIEW

## THE FINALE COUNTDOWN

From *Empire* to *Quantico*, the creators and stars of your favorite shows dish up all the scoops and spoilers fit to print

### 1 / QUANTICO

**ABC** | **DATE** Sunday, May 15, 10pm

After a season on the run and in the dark, FBI agent Alex Parrish (Priyanka Chopra) will finally get answers—and some sooner than expected. "You'll know everything," EP Joshua Safran promises. "Before the finale, you'll learn who [attacked New York], and in the finale, you'll learn why and how." To fill in the blanks, the drama's season capper will bring back familiar faces, like academy burnout Elias (Rick Cosnett), and will include an epilogue with two time jumps that wrap up the story and look ahead to season 2. "I'm not a fan of cliff-hangers," Safran explains. "We're not leaving anyone's life in the balance."

ILLUSTRATION BY **RICHARD ROBERTS**

TV PREVIEW

## 2 / THE LAST MAN ON EARTH

**FOX** | **DATE** Sunday, May 15, 9:30pm

Creator-star Will Forte has four things he'd like to tell you about the season 2 finale:
**1.** "Tandy [Forte] may or may not take a road trip in the *Back to the Future* car."
**2.** "A very important fart is released into the wild."
**3.** "The calf gets NC-17 with the business end of a shotgun."
**4.** "The episode ends with a cliff-hanger, and I'm not talking about the Sylvester Stallone movie (*boom*, I still got it)."

## 3 / CASTLE

**ABC** | **DATE** Monday, May 16, 10pm

With Stana Katic—who plays cop Kate Beckett—not returning for a potential ninth season, fans probably shouldn't expect a happy ending. Especially as Beckett and Castle (Nathan Fillion) come up against the mysterious LokSat, "the biggest big bad that we've had," says EP Terence Paul Winter. But as to whether Beckett will meet a grim fate, they're staying mum. And how the finale will actually conclude depends on whether the show gets renewed. "If we hear that we're not coming back, we shot something that we can put at the end of the episode as a button," EP Alexi Hawley says. Adds Winter: "The hope is that it never sees the light of day."

## 4 / JANE THE VIRGIN

**THE CW** | **DATE** Monday, May 16, 9pm

After a whirlwind season that featured a surprise twin pregnancy and a mysterious new villain, *Jane the Virgin* isn't slowing down in its season 2 finale. "We start the episode the day before [Jane's] wedding," reveals creator Jennie Snyder Urman. "There will be complications on the romantic side, on her career front, and with her family." Of course, inquiring minds want to know: Will Jane (Gina Rodriguez) remain a virgin? "It's all tied to the wedding," hints Urman. Also on the jam-packed registry: a bridezilla meltdown by Rogelio (Jaime Camil), a "defining moment" for Rafael (Justin Baldoni), a guest appearance by singer Charo, and flashbacks to Alba's (Ivonne Coll) own wedding. "We're going full guns blazing in terms of the romantic, the comedy, and the classic telenovela twists," Urman says.

## 6 / NCIS

**CBS** | **DATE** Tuesday, May 17, 8pm

Get ready to get emotional, DiNozzo fans: Exec producer Gary Glasberg says he and the writers have been working on Michael Weatherly's send-off all year. "It's something we took very seriously," Glasberg says of the finale, which features a callback to DiNozzo's dearly departed Ziva David (Cote de Pablo). "Michael has been with our show since day one. You've got a character who is beloved. It has to have emotional resonance. Fans will need a whole box of

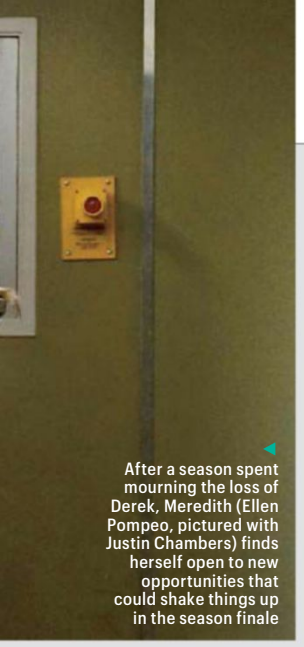
## 5 / *GREY'S* RATINGS RESUSCITATION

**Ahead of the May 19 season finale (ABC, 8 p.m.), we examine how Meredith & Co. came back from last year's big death.** BY LYNETTE RICE

On April 23, 2015, many bereaved fans vowed to never watch another episode of *Grey's Anatomy* after Dr. Derek Shepherd (Patrick Dempsey) died after a car accident. Their feelings of anger and betrayal had as much to do with the unexpected timing of Dempsey's departure—the 11-year vet of the ABC drama still had another year on his contract—as it did with the nature of his death: He died at the hands of careless doctors! And in a second-rate hospital! While threats of a boycott swelled on social

(*Top*) Nathan Fillion on *Castle*
(*Bottom*) Will Forte and Jason Sudeikis on *The Last Man on Earth*

**MORE TO WATCH** **Madam Secretary** (CBS) May 8, 8pm | **The Grinder** (Fox) May 10, 9:30pm | **The Vampire Diaries** (The CW) May 13, 8pm | **Once Upon a Time** (ABC) May 15, 7pm | **Law and Order: SVU**



After a season spent mourning the loss of Derek, Meredith (Ellen Pompeo, pictured with Justin Chambers) finds herself open to new opportunities that could shake things up in the season finale

media, others predicted (or maybe hoped) for an abrupt end to the aging medical drama. "There was some anxiety," remembers ABC Studios head Patrick Moran. "I give Shonda Rhimes and her creative team enormous credit for deftly figuring out tonally how to move Meredith forward." They did more than just that: *Grey's* is now the No. 1 drama on ABC—besting its younger sister series like *Scandal* and *How to Get Away With Murder*. It's also the second-most-popular drama on broadcast TV among women 18–34, behind *Empire*. If you combine the show's ratings with how well it does on platforms like video on demand and online viewing, *Grey's* is actually up 6 percent versus last year among adults 18–49 and 11 percent among women 18–34. That's probably why star Ellen Pompeo joked on *Ellen* on April 25 that while she and her castmates miss Dempsey, "it's amazing how much you get done without a penis." McSaucy!

(PREVIOUS SPREAD) *EMPIRE*: CHUCK HODES/FOX (2); *BLINDSPOT*: SANDRO/NBC; *QUANTICO*: PHILIPPE BOSSE/ABC; *JANE THE VIRGIN*: GREG GAYNE/THE CW; *NCIS*: SONJA FLEMMING/CBS; *CASTLE*: NICOLE WILDER/ABC; (THIS SPREAD) *GREY'S ANATOMY*: KELSEY MCNEAL/ABC; *CASTLE*: BYRON COHEN/ABC; *THE LAST MAN ON EARTH*: ADAM TAYLOR/FOX; *CHICAGO P.D.*: MATT DINERSTEIN/NBC; *MALINA*: MICHAEL TRAN/FILMMAGIC; EMMA MCINTYRE/GETTY IMAGES; MATT WINKELMEYER/GETTY IMAGES; FOLEY: MIKE PONT/GETTY IMAGES; DONNA WARD/GETTY IMAGES; MIKE PONT/WIREIMAGE

Kleenex." Wait, what? Does DiNozzo die? "In the world of *NCIS*, nothing is absurd," Glasberg adds. "We are not afraid of doing the unexpected." Just don't make it *unacceptable*.

## 7 / EMPIRE

**FOX** | **DATE** Wednesday, May 18, 9pm

Even Scrabble night with the Lyon family would be dramatic, so just imagine how nuts it's gonna get when *Empire* throws a wedding (we're sensing a theme!). EP Ilene Chaiken won't reveal who gets married but says that Lucious (Terrence Howard) and Cookie (Taraji P. Henson) will be worried about more than a hangover following these nuptials. "Lucious' crimes—and even some of Cookie's—are coming home to roost," explains Chaiken. Likely playing a part is the arrival of Shine Johnson (rapper Xzibit), whose son was killed by Lucious. Says Chaiken, "He'll be with us in season 3 and a big part of our story." But one question remains: Who will catch the bouquet?

## 8 / BLINDSPOT

**NBC** | **DATE** Monday, May 23, 10pm

Following a devastating loss to the team, Jane Doe (Jaimie Alexander) is determined to uncover the truth of her mission. "Jane is in just a pool of extreme guilt, rage, and anger," Alexander says. But the truth will also rock Jane to her core and jeopardize her relationships with both handler/former fiancé Oscar (François Arnaud) and FBI agent Weller (Sullivan Stapleton). "There is a reveal in these last couple episodes that turns this show upside down," EP Martin Gero says. "[This] is the first episode where there's not a single shot fired. That's how much is going on emotionally."

## 9 / CHICAGO P.D.

**NBC** | **DATE** Wednesday, May 25, 10pm

Formerly crooked cop Voight (Jason Beghe) might turn back to the dark side when his son Justin (Josh Segarra) gets shot. "Voight is completely off the leash looking for who did it," says EP Matt Olmstead. With the squad concerned over "helping him, but also not wanting to go down the drain with him," Lindsay (Sophia Bush) must step up to make sure he doesn't cross the line. A cliff-hanger ending will find Voight, Lindsay, and the man responsible facing off, with each having a lot to lose. "Some pay more dearly than others," Olmstead cautions. "It's a struggle for Voight's soul."

Written by Natalie Abrams, Shirley Li, Lynette Rice, Dan Snierson, Tim Stack, and Nina Terrero

Jason Beghe on *Chicago P.D.*

## 10 / A *SCANDAL*OUS ELECTION

*As the field is narrowed to two candidates,* **Scott Foley** *and* **Joshua Malina** *preview the May 12 finale (ABC, 9 p.m.) in a special edition of their EW.com blog Folina*

This is it. The last episode of season 5.

Finally!

It's actually spelled "finale."

And look at us, we made it into the magazine proper.

This episode knocked everyone out at the table read. I counted seven twists and six to eight turns.

The finale lays out all of the pieces for next season, character by character. Where they fall with regard to the election, what roles they'll play—or not play.

Speaking of the election, some surprising choices for veep! What Trump might call "yuge."

And nothing any of us had predicted.

And, of course, the vice president is just a heartbeat away from the presidency.

And heartbeats often stop on...*Scandal*.

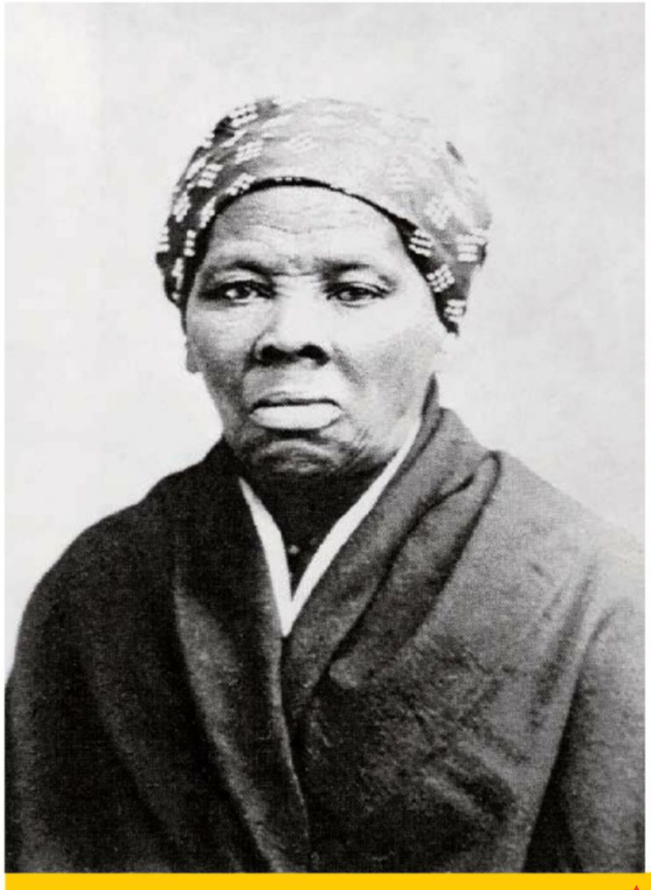
Only on ABC.

I believe we did a pretty good job teasing the finale without actually saying anything of substance.

I think Shonda would approve.

*Visit* ew.com/folina *for all of the duo's season 5 musings*

(NBC) May 18 & 25, 9pm | **black-ish** (ABC) May 18, 9:30pm | **The 100** (The CW) May 19, 9pm | **Bob's Burgers** (Fox) May 22, 8:30pm & 9:30pm | **Arrow** (The CW) May 25, 8pm | **Nashville** (ABC) May 25, 10pm



Harriet Tubman circa 1885; (*right*) Viola Davis

# HOLLYWOOD'S HARRIET TUBMAN PROBLEM

She'll grace the $20 bill, but why has it taken so long for the hero to find a home on the big screen? **By Nicole Sperling**

• • •

Harriet Tubman is finally getting some long-deserved recognition. On April 20, the Treasury Department announced that the abolitionist would replace Andrew Jackson on the front of the $20 bill, making her the first woman in more than a century to grace a U.S. bill. Tubman—who helped free slaves through the Underground Railroad and served as a spy in the Civil War—has long been featured in the pages of textbooks, but to date, only one 1978 TV movie, starring Cicely Tyson, has told her story. Why exactly has Hollywood been so slow to immortalize America's first militia woman on the big screen?

"It's the big question I've had all along," says Kate Clifford Larson, the author of *Bound for the Promised Land: Harriet Tubman—Portrait of an American Hero*, which screenwriter Kirk Ellis (*John Adams*) is in the process of adapting for HBO, with Viola Davis slated to star. "My opinion is since we all learned about her as kids, she's [thought of as] this juvenile, one-dimensional character that was better suited for cartoons than as a serious treatment of a blood-and-flesh woman."

TUBMAN: H.B. LINDSLEY/LIBRARY OF CONGRESS VIA AP IMAGES; DAVIS: NICHOLAS HUNT/WIREIMAGE.COM; FERGUSON: JOAN MARCUS

EW/PEOPLE EXCLUSIVE

## JESSE TYLER FERGUSON'S FORTY FOODIES

• • •

**In his one-man show *Fully Committed* (now on Broadway), Jesse Tyler Ferguson contains multitudes—40 of them, to be exact. The play, about an overworked reservationist at a swanky Manhattan restaurant, has the *Modern Family* star serving up a feast of colorful characters, including histrionic celebrity customers and exhausted waitstaff. "It's really fun to act up and play people who are kind of awful," Ferguson says. "Bad behavior is timeless."**

**The self-professed foodie researched his buffet of roles by visiting fine-dining restaurants around New York, but admits that preparing the comedy took more than a tasty tour. For months, script changes forced the actor to memorize new personalities. "I've really been juggling different versions of the play," he says. "I'm usually mumbling the words of the play to myself, so I've been wandering around New York and Los Angeles looking like a crazy person." Now, *that's* commitment.** —*Shirley Li*

*Additional reporting by Jessica Fecteau*



For the latest news in entertainment, tune in to **EW MORNING LIVE** with Dalton Ross and Jessica Shaw every weekday (SiriusXM 105, 8–10 a.m.)

Davis, who along with husband Julius Tennon struggled for years to get Tubman's story into theaters, has her own theory. "The reason her life has not been honored, the reason people don't know what she contributed, is because she's a black woman," says Davis, who quoted Tubman during her Emmy acceptance speech in September. "She was born a slave. If you look up the history of anyone who contributed to the country who were not white males, their contributions are always minimized."

Over the years, Davis says, she was often told that black female protagonists don't sell overseas, that white audiences wouldn't see the film, that there are too few prominent white characters in Tubman's narrative to make it a sound financial investment. "It became obvious that we had to go a different route," Davis says. That route was HBO.

Now *Entourage* producer Doug Ellin and Davis are awaiting Ellis' second script draft before finding a director to shoot next year. Ellin is adamant it won't be him.

"This is not the guy from *Entourage* bringing you the Harriet Tubman story," Ellin says. "I'm simply shepherding it. I found what I thought was the best actor in the world to play this role and an amazing writer to write it."

Both Davis, who is also producing, and Ellin would like a woman or a person of color to fill the post if possible.

"I feel like it's our time," Davis says. "I think that women, people of color, have been sitting on the sidelines, on the periphery of classic storytelling, for too long. We have stories too. It's like what Harriet said: 'I would have freed more slaves, if only they had known they were slaves.'"

MACLACHLAN: STEVE GRANITZ/WIREIMAGE.COM; DERN: GABRIEL OLSEN/GETTY IMAGES FOR AARP; REZNOR: JASON MERRITT/GETTY IMAGES; CERA: STEVE MACK/FILMMAGIC.COM; SZOHR: JON KOPALOFF/FILMMAGIC.COM; GOODEVE: PETER KRAMER/NBC/NBCU PHOTO BANK VIA GETTY IMAGES; *THE JUNGLE BOOK*: DISNEY

## WELCOME TO *TWIN PEAKS*

With a staggering 217 cast members on Showtime's reboot, some were expected and some are... head-scratchers

OBVIOUSLY

**KYLE MacLACHLAN**

Of course pie-and-coffee-loving FBI agent Dale Cooper is back.

**LAURA DERN**

She's appeared in several of co-creator David Lynch's films (see: *Blue Velvet*, *Inland Empire*).

**TRENT REZNOR**

The rocker soundtracked Lynch's *Lost Highway* but has few acting credits.

**MICHAEL CERA**

It was probably only a matter of time until the *Arrested Development* alum turned Lynchian.

**JESSICA SZOHR**

The former *Gossip Girl* star landed a role. OMFG?!

**GRANT GOODEVE**

Yes, the actor who played David on the show *Eight Is Enough*. What, no Willie Aames?

HUH?!

Neel Sethi in *The Jungle Book*

# Can There Be Only One King Of the *Jungle*?

Disney's *The Jungle Book* has grossed more than $500 million worldwide in only two weekends of release. So Warner Bros.' upcoming take on the fable (set for 2018) must be doomed, right? Not so fast, as we learned when checking out the global box office* for other head-to-head competitors. **BY NICOLE SPERLING**

| RELEASED FIRST | | RELEASED SECOND |
|---|---|---|
| OLYMPUS HAS FALLEN<br>MARCH 2013<br>**$161** million | VS | WHITE HOUSE DOWN<br>JUNE 2013<br>**$205.4** million |
| CAPOTE<br>SEPTEMBER 2005<br>**$49.2** million | VS | INFAMOUS<br>OCTOBER 2006<br>**$2.6** million |
| ANTZ<br>OCTOBER 1998<br>**$171.8** million | VS | A BUG'S LIFE<br>NOVEMBER 1998<br>**$363.4** million |
| DEEP IMPACT<br>MAY 1998<br>**$349.5** million | VS | ARMAGEDDON<br>JULY 1998<br>**$553.7** million |

*Additional reporting by Devan Coggan*

*SOURCE: BOX OFFICE MOJO

BINGE

# UNBREAKABLE KIMMY SCHMIDT

SEASON 2

Whether you've sped through all 13 episodes or are contemplating taking the plunge, EW has the insider's guide to the second season of Netflix's cult hit. **By Marc Snetiker**

### KIMMY SCHMIDT

*Ellie Kemper*

No longer just a nanny, our favorite cult escapee seems to have found steady employment as—of all things—an Uber driver. But when she picks up a therapist (Tina Fey), Kimmy begins a journey of self-discovery that suggests she can only solve her emotional issues by tracking down and confronting her estranged mother.

***Unbreakable* Crush**

Kimmy's season 1 crush **Dong (Ki Hong Lee)** may have gotten green-card married, but that won't stop our heroine from pursuing him—and taking a big personal leap in the process (yeah, girl!).

### TITUS ANDROMEDON

*Tituss Burgess*

Kimmy's audacious roommate quickly confronts the demons of his past (spurred by the arrival of his ex-wife) but struggles to find a purpose for his future. He dabbles in middle management, child-rearing, and a one-man show (about his past life as a geisha), all in an effort to build his legacy and find fulfillment.

***Unbreakable* Crush**

Construction worker **Mikey (Mike Carlsen)**, who catcalled Kimmy in season 1, shakes up Titus' life as his serious new boyfriend—and possibly the only man who can crack that shiny Peeno veneer.

### JACQUELINE WHITE

*Jane Krakowski*

Broke and broken from her divorce, Jacqueline is determined to claw her way back into Manhattan's upper echelon through galas and auctions. But somewhere along the way, a cultural epiphany changes her entire view of the rich world she's so desperate to reenter.

***Unbreakable* Crush**

Despite briefly entertaining a boy-toy DJ-slash-masseur, Jacqueline may actually do the impossible: develop real feelings for a lawyer **(David Cross)** who sees her for her true self—gold digger and all.

### LILLIAN KAUSHTUPPER

*Carol Kane*

Being a series regular in season 2 means Lillian gets her own chance to cause trouble in the neighborhood. For starters, she takes it upon herself to combat gentrification by restoring Harlem to its less-than-savory roots. (Note: Down with hipsters!) In fact, she may even go legit next year with a run for office.

***Unbreakable* Crush**

Besides her love of New York City, Lillian revisits a former flame in eccentric weirdo **Robert Durst**—yes, that one—as played by another eccentric weirdo, **Fred Armisen**.

## GLOSSARY

**School yourself with these key words and Kimmy-isms** **f105** *The gang sign Lillian tags in her neighborhood—and an unwitting advertisement for Verizon Fios* / **Dyziplen** *A trendy new drug Jacqueline uses to sedate her child's juvenile whimsy* / **MILF** *"My interesting lady friend" (per Kimmy, obviously)* / **R.A.P.E.** *Respectful Asian Portrayals in Entertainment (per Titus)* / **Kimberlake** *One of Titus' many nicknames for Kimmy, along with Kimstagram, Kimmy Lee and Hoda, and Kim Blake Nelson*

KEMPER, BURGESS, KRAKOWSKI, KANE: MATTHIAS CLAMER/NETFLIX (4); LEE: BRENT N. CLARKE/FILMMAGIC.COM; CARLSEN: WALTER MCBRIDE/GETTY IMAGES; CROSS: JENNY ANDERSON/WIREIMAGE.COM; ARMISEN: ROMMEL DEMANO/GETTY IMAGES

BINGE

UNBREAKABLE KIMMY SCHMIDT SEASON 2

# KIMMY'S BIG SECRETS

Rapid-fire dialogue be damned! Here's your guide to some of the best cameos, callouts, and copious *30 Rock* references to watch out for. BY MARC SNETIKER

**START HERE**

## EPISODE 1

Tina Fey, like the rest of the nation, was hooked on HBO's 2015 true-crime docuseries *The Jinx*, and she pushed hard to include possible killer **Robert Durst** as a love interest for possible criminal Lillian (their love story began at camp). "It's just too good—Lillian has a very high level of tolerance for violent eccentricities," says co-creator Robert Carlock.

## EPISODE 2

**Mike Carlsen** could be the missing link between Fey and Carlock's two sitcom universes. The actor appeared in the seventh season of *30 Rock* as an unnamed construction worker, but is he the same blue-collar worker who romances Titus on *Kimmy*? "In my view, yes, he's the same guy," Carlsen tells EW. "When I got this audition, I read him as Mikey, moving into a new chapter of his life." Next up: our season 3 hunt to find literally *any* glimpse of Jack Donaghy.

*Ep. 3*

## EPISODE 4

This season is filled with cameos (we see you, Joshua Jackson!), but there are plenty you *won't* see. Keep your ears peeled for **Steve Buscemi**, **Patrick Stewart**, and **Kelsey Grammer**, whose voices are heard in an app Kimmy and pal Gretchen use to sound like celebrities.

## EPISODE 5

**KIMMY'S FULL NAME: KIMBERLY COUGAR SCHMIDT,** AS REVEALED BY A BLINK-AND-YOU'LL-MISS-IT GLANCE AT HER LEARNER'S PERMIT

*Eps. 6 & 7*

## EPISODE 8

Kimmy loses her virginity in this episode, which Fey says was a move of protection for the character in case newlywed Ellie Kemper got pregnant in real life. (And she did! She announced her pregnancy in April.)

## EPISODE 9

"You know, there's a special place in hell for women who don't help other women," Titus says while scolding Kimmy for mistreating his Barbie dolls. The quote is widely attributed to Madeleine Albright, but is there more to the mention? While hosting the Golden Globes in 2013, Fey and Amy Poehler poked fun at **Taylor Swift**'s dating life; in turn, the singer cited that quote. So was this Fey's sneaky nod to the dispute, or an innocent Barbie barb?

Meanwhile, **Fey**'s three-episode arc as Kimmy's drunk therapist was always in the cards. "This is the role that I had in the back of my mind from the moment we pitched the pilot," she revealed at April's Tribeca Film Festival.

## EPISODE 10

Mikey's grandmother, Pupazza (translates to "puppet"), is played by a felt puppet, built by the Jim Henson Company.

*Eps. 11 & 12*

Lisa Kudrow and Kemper

## EPISODE 13

## THE MOTHER OF ALL CAMEOS

*How did* Kimmy Schmidt *enlist a comedy icon for the season's best joyride? Lisa Kudrow spills on her role as Kimmy's estranged mom, an obsessive theme-park thrill seeker.*

**Was this a tough secret to keep?**
Everything is hush-hush—all the way back to *Friends*, all the different finales or guest stars. But we shot this at Universal Studios in Orlando, and it was not shut down. There were people there! They saw us! Just me, Ellie Kemper, Tina Fey, and Robert Carlock—so it's not really a complicated math equation. [*Laughs*]

**Were you a fan of the show?**
Oh, yeah. I'm a huge fan of that kind of humor, and I loved *30 Rock* so much. They sent the script with notes, and it was perfectly funny and deeper than I was expecting. The one clincher was that I had to get on a roller coaster—I can't do roller coasters—but when I read the script, at the end there was a little asterisk that said, "By the way, you won't *really* have to ride a roller coaster."

**How did you bond with Ellie?**
She has a really sweet, good-natured side, and she has this cute, huge laugh. [In the scenes] when SpongeBob and Patrick come over and she starts laughing really hard, it made *me* laugh every single time. And I love that, if there's one thing they established from the pilot, it's that Kimmy's a survivor, and a really cheerful one.

**To be honest, I see a lot of Phoebe in her.**
Oh, yes, I definitely see that. They share that sort of optimistic "I'm not gonna look at *that* stuff, I'm only going to look at *this* stuff" perspective. Tina and Robert made a different kind of funny out of that behavior, which I think is fantastic.

DURST: MARC SMERLING/HBO; *UNBREAKABLE KIMMY SCHMIDT*: ERIC LIEBOWITZ/NETFLIX (3); KUDROW AND KEMPER: COURTESY OF NETFLIX; SWIFT: JASON LAVERIS/FILMMAGIC.COM; BUSCEMI: ANDREW TOTH/FILMMAGIC.COM; STEWART: ALBERT L. ORTEGA/GETTY IMAGES; GRAMMER: DAVID LIVINGSTON/GETTY IMAGES

# ABC'S KELLY-ACHE

A move to shore up *Good Morning America* by yanking **Michael Strahan** away from *Live* ended up backfiring. How **Kelly Ripa** holds all the power—for now. ***By Lynette Rice***

**"OUR LONG NATIONAL** nightmare is over," Kelly Ripa quipped on the April 26 episode of *Live With Kelly and Michael*, before explaining why a "previously scheduled vacation" from one of TV's most popular talk shows turned into five days of headlines. "I really needed a couple of days to gather my thoughts. After 26 years with the company, I earned the right," she said in a prepared statement delivered straight to the camera. "I don't consider this just a workplace—this is my second home."

Let's see how long she's able to keep it. On May 13, NFL player–turned–on-air personality Michael Strahan will depart *Live* to help goose ratings for *Good Morning America* and possibly usher in a third hour of the show. Viewership for ABC's morning news show is good—but not great. At 4.8 million, it may be the most watched program among the Big Three, but it trails NBC's *Today* in key demos (adults 18-49 and adults 25-54). And while *Live* routinely beats the third hour of *Today*, an additional hour of *GMA* would extend the brand and be cheaper to produce.

"If I'm Ben Sherwood [Disney-ABC TV Group president] and the folks at *GMA*, I'd want Michael Strahan in a heartbeat," says Katz TV Group's Bill Carroll, who advises TV stations on programming. "I'm sure they've already done a bunch of focus-group testing on what he would mean to the show. And look at how they showcased him on the red carpet at the Oscars as a *GMA* correspondent. He has a predominant place in all the promos, too. They have been laying the groundwork for this."

Too bad Sherwood, the deal's chief architect, underestimated how it would impact the immensely beloved Ripa (whose contract expires next year). She and *Live* executive producer Michael Gelman were reportedly blindsided with the news of Strahan's departure only minutes before it was publicly announced, setting into motion a talent relations nightmare that resembled NBC's

RIPA AND STRAHAN: DAVID E. STEELE; DISNEY/ABC HOME ENTERTAINMENT AND TV DISTRIBUTION; *GOOD MORNING AMERICA*: IDA MAE ASTUTE/ABC

mishandling of Ann Curry and how it unceremoniously replaced her on *Today* in 2012.

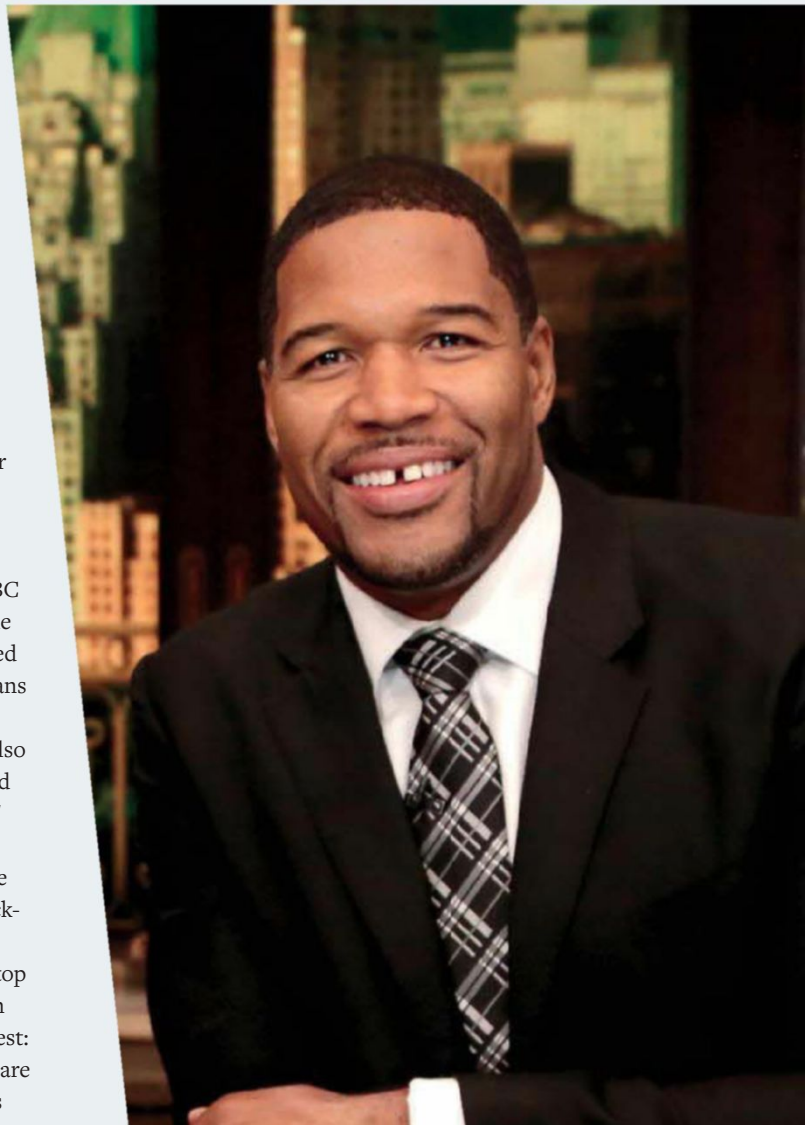
To her credit, Ripa put a positive foot forward on her first day back, telling Strahan, "I am thrilled for you" even though sources tell EW that their relationship has been strained for some time. "What transpired, though, over the course of a few days has been extraordinary, in the sense that it started a much greater conversation about communication, and consideration, and most importantly, respect in the workplace," she said. "The best thing to come from all of this, you guys, is that our parent company has assured me that *Live* is a priority."

The question is for how long. Sherwood has wanted to follow in *Today*'s footsteps by expanding *GMA* ever since he ran ABC News from 2010 to 2015, but *Live*'s profitability—the show reportedly generates more than $80 million annually in ad sales and license fees—made that economically unfeasible. Couple that with how it serves as a strong lead-in to network shows like *The View* on most ABC affiliates, and Sherwood could have a battle on his hands persuading the stations to give back that 9 a.m. hour to the network.

Two things could work in his favor: Strahan's increased presence on *GMA* could further boost its profits, which hovered around $400 million in 2015, according to research firm Kantar Media. And ratings could end up dropping on *Live*, now that Ripa and Gelman have to begin yet another search for someone to fill the cohost chair. (Our vote is for Anderson Cooper or—here's a unique idea—another woman.)

But that's a battle for another day. For now, an ABC News spokeswoman says the company remains committed to *Live* and "there are no plans to replace that with a third hour of *GMA*." That could also mean that Ripa, emboldened by all those effusive Disney/ABC apologies, could now demand a rich new deal. She certainly hasn't lost any backbone, as evidenced by the feisty joke she made at the top of her first show back. "I am going to be completely honest: I'm fairly certain that there are trained professional snipers with tranquilizer darts in case I drift too far off message."

Keep up the good fight, girlfriend. ◆




Robin Roberts, George Stephanopoulos, and Michael Strahan on *GMA*

# PRINCE

1958 / 2016

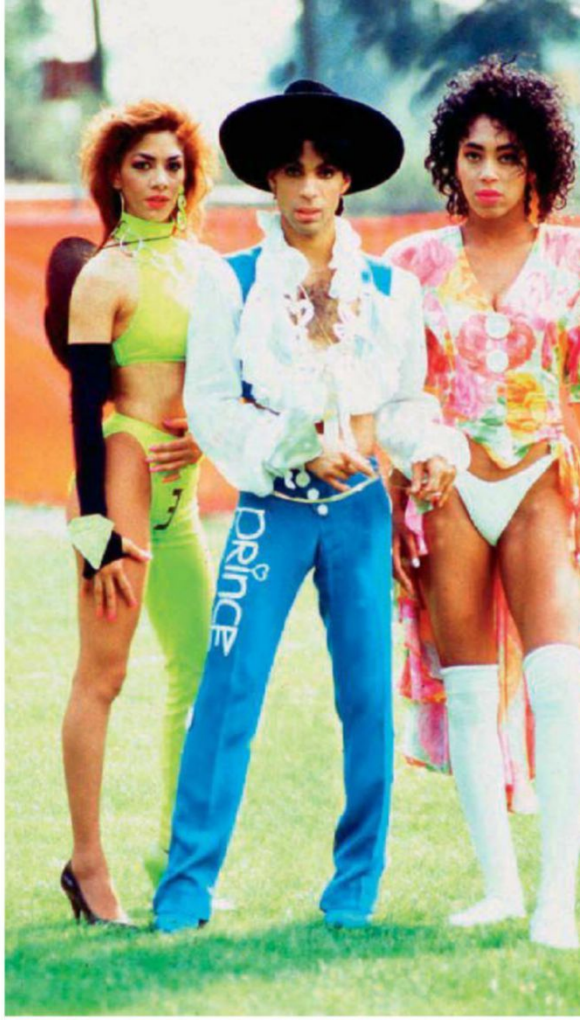
***He revolutionized pop, pushed style 2 the limit, and celebrated sex 4 all. Inside the wild world and final days of music's enigmatic icon.***

By **NOLAN FEENEY** @NOLANFEENEY

Prince in 1985

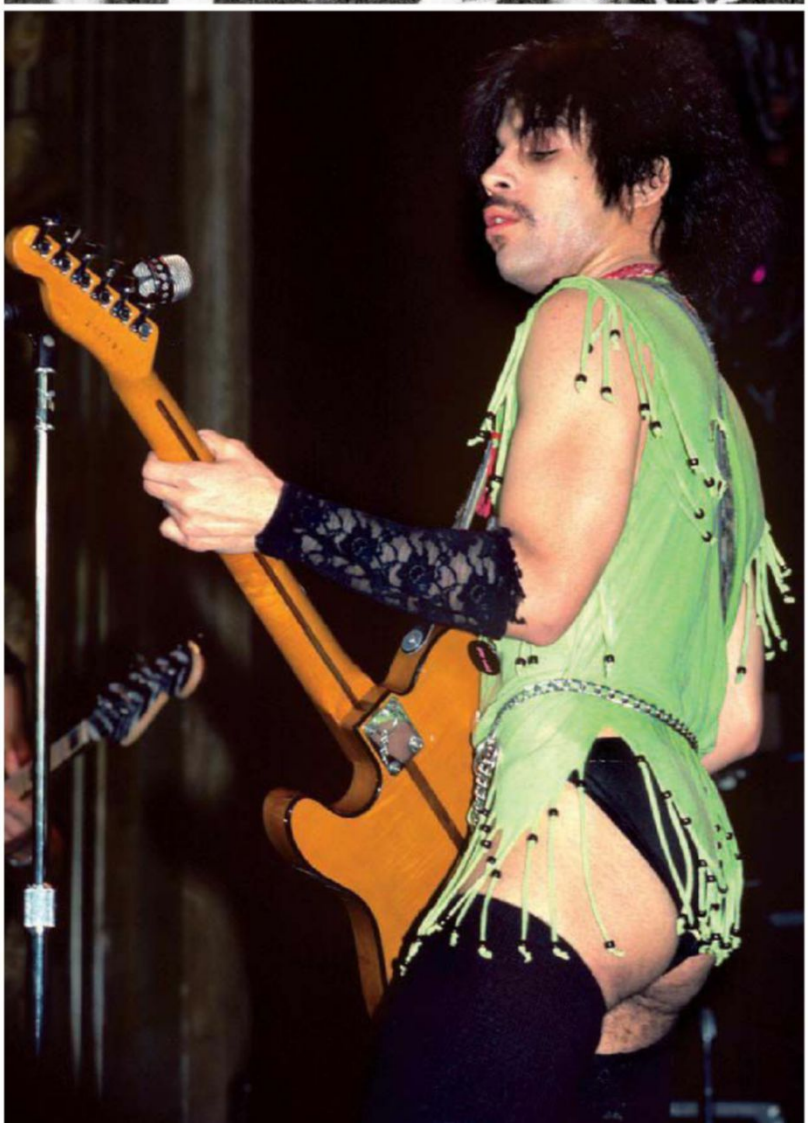
DURING PRINCE'S INTIMATE SHOW AT THE FOX THEATRE IN ATLANTA ON April 14, the 57-year-old pop icon performed not one, not two, but *three* separate encores for a crowd that included stars like Janelle Monáe and CeeLo Green. It was the second of two performances that evening. At one point, as he hammered out indelible hits like "Little Red Corvette" and "Cream" with just a piano and that unmistakable falsetto, he was so overcome with emotion that he briefly left the stage. He told fans that night, "I'm going to take this time to thank each and every one of you for coming out and enjoying this time with us." His gratitude echoed what he had told EW in 2004 while reflecting on his remarkably long career: "You've read the magazines, the gossips. I'm not supposed to be here. But here I am."

And so, we thought, he would always be. With his ageless appearance, lithe figure, and inexhaustible musical output, Prince was one of the few music pioneers who possessed an air of immortality. Yet right after his last-ever performance that Thursday night, while Prince was en route to his Paisley Park home in Chanhassen, Minn., his plane made an emergency stop in Moline, Ill., where he was rushed to the hospital. His rep told EW in a statement that he had been battling the flu, and by all accounts he appeared to be on the rebound days later, hosting one of his frequent parties at home on April 16, where he eerily told the crowd to "wait a few days before you waste any prayers." But nearly a week later, fans around the world were saying them anyway: Prince was found unresponsive in an elevator at his home on April 21 and pronounced dead at the scene. While the cause of death has not yet been revealed, his friends and family—which includes one sister, Tyka Nelson, and several half siblings—celebrated his life with a "private, beautiful" cremation ceremony, according to his rep, on April 23.



(PREVIOUS SPREAD) MICHAEL OCHS ARCHIVES/GETTY IMAGES; (THIS SPREAD) 1987: PHOTOSHOT/PACIFICCOASTNEWS; 1972: SETH POPPEL/YEARBOOK LIBRARY; 1981: EBET ROBERTS/REDFERNS/GETTY IMAGES; 2007: THEO WARGO/GETTY IMAGES

(Clockwise from top left) With Sheila E. and Cat on 1987's *Sign o' the Times* tour; with his school basketball team in 1972; on his *Dirty Mind* tour in 1981; at the Super Bowl halftime show in 2007



The heartbroken reaction from the world was immediate: Two of his releases, *The Very Best of Prince* and *Purple Rain*, rocketed to the top of *Billboard*'s album chart. Meanwhile, artists ranging from Bruce Springsteen to the cast of *Hamilton* paid tribute with live performances. The Weeknd's Abel Tesfaye captured fans' collective shock when he astutely wondered on Twitter, "We live in a world where Prince passes away???"

Since his 1978 debut album, *For You*, Prince was in constant motion. He broke down the barriers of race in America, redefined what it meant to be a sex symbol, and melded musical genres like no other artist before him—all while decked out in a feather boa and a pair of his trusted high heels. And perhaps no pop star in history had transcended cultural and political barriers as effortlessly: On 1981's "Controversy," he asked, "Am I black or white, am I straight or gay?" For all his trailblazing, he was rewarded handsomely, scoring seven Grammys, an Academy Award, a Golden Globe, and induction into the Rock and Roll Hall of Fame in 2004. "When I first started out in the music industry, I was most concerned with freedom," he said during his induction speech. "Freedom to produce, freedom to play all the instruments on my records, freedom to say anything I wanted to.... I embarked on a journey more fascinating than I could ever have imagined."

Madonna Louise Ciccone invented Madonna, David Robert Jones morphed into David Bowie—but Prince was always Prince. That was true of both his name and his royal talent. He was born Prince Rogers Nelson on June 7, 1958, in Minneapolis, the son of a singer, Mattie Shaw, and a jazz musician, who performed as Prince Rogers. He started playing piano at age 7, around the time his parents split, and would soon naturally gravitate toward guitar and drums. "I was always blown away by his talent level," Prince's junior-high classmate, producer James "Jimmy Jam" Harris, tells EW. The same was true of his friend's basketball skills: Despite Prince's 5′2″ stature, Harris says, "he could handle the ball so well. He didn't have the height, but he was amazing."

Prince would never stray far from his hometown, but in those formative years he found Minneapolis restrictive. "I think it is very hard for a band to make it in this state, even if they're

good," he told his high school newspaper in 1976. He would eventually be proved wrong: He signed with Warner Bros. Records and played two dozen instruments on his 1978 debut, released when he was just 19 years old. "He had total command of not only the songs but of the production and the ability to do it all on his own," music producer Lenny Waronker, the former Warner Bros. executive who signed Prince, tells EW. "There was no technology. You didn't have drum machines, you didn't have anything—the only other person I can think of that was really capable of doing that was Stevie Wonder."

Prince's first few records established a daring, never-before-heard mix of funk, R&B, pop, and disco that would later be dubbed the Minneapolis Sound. He was its chief architect, both as a solo artist and as a key songwriter for bands like the Time and the Family. Early solo songs like "Soft and Wet" and "I Wanna Be Your Lover" also introduced listeners to Prince's erotic side—an essential aphrodisiac for generations. "I think I had my first kiss, first love, first a lot of stuff while listening to Prince," Nicole Kidman, who covered "Kiss" for the 2006 movie *Happy Feet*, tells EW. "He was there for a lot of firsts in my life."

The artist's early efforts at boundary-pushing were nothing compared with the lewdness he unleashed with 1980's *Dirty Mind*, an album whose cover pictured him in nothing more than a jacket, bandanna, and black briefs. (Such a skimpy outfit wasn't just for attention: "I'd see him run by in his black bikini underwear through the house to mess with us," recalls Tina Kahn, the daughter of one of his longtime bodyguards. "It was like naked Prince, prancing around...in a teeny bikini, giggling!") *Dirty Mind* took on unprecedented levels of salaciousness. "Head" described a steamy encounter between Prince and another man's bride-to-be, while "Sister" hinted at incest. "We've all used shock value to sell things," Prince told EW in 2004. "Back when I was doing freaky songs in freaky outfits, we were exploring ideas."

His kinkiness sometimes rubbed people the wrong way—1984's "Darling Nikki," with a graphic reference to masturbation, reportedly motivated Tipper Gore to co-found the Parents Music Resource Center the following year—but his frankness about sex and his embrace of androgyny inspired generations of fans to question taboos. As Frank Ocean wrote in a tribute on Tumblr: "He made me feel more comfortable with how I identify sexually simply by his display of freedom from and irreverence for obviously archaic ideas like gender conformity."

After *Dirty Mind* and *Controversy*, Prince released some of his most successful and influential albums: 1982's *1999* pushed his sound into the realm of synth-heavy dance, while 1984's game-changing *Purple Rain* earned Prince his first two No. 1 singles ("When Doves Cry" and "Let's Go Crazy") on *Billboard*'s Hot 100 as well as his only box office smash. Even as his celebrity rose, his passion for music never wavered. "He'd come to rehearsal, work us, go work his band, then he'd go to his studio all night and record," recalls Harris. "Then the next night he'd come to rehearsal with a tape in his hand and he'd say, 'This is what I did last night.' And it'd be something like '1999,' and you're just like, 'Who does this?'"

He also took a keen interest in developing and shaping female artists. His first—and perhaps most notorious—protégées were the girl group Vanity 6, a lingerie-loving trio whose namesake member, the late Vanity (born Denise Matthews), had been eyed by Prince for the lead female role in *Purple Rain*. (It eventually went to then unknown Apollonia Kotero.) He also wrote and produced material for artists like Scottish singer Sheena Easton and dancer Carmen Electra, while Sinéad O'Connor and Chaka Khan scored massive hits with their covers of his tunes. "He just loved so many songs that there was no way that he was going to be able to release all these songs on his own," Sheila E., his onetime drummer and musical director, tells EW. "He loved working with women and helping them and encouraging them and saying, 'Hey, I think this would be a good song for you.'"

Prince was so prolific, it led to conflicts with his label. After clashing with Warner Bros. over artistic ownership and the company's reluctance to release music as fast as

## THE ESSENTIAL SONGS

*From the hits to the deep cuts, EW picks just a few of his best*

***"Head"*** *1980*

Prince gets freaky with a bride-2-be while delivering falsetto vocals 2 die 4.

***"When You Were Mine"*** *1980*

Cyndi Lauper would later give this one a synth-heavy makeover.

***"Jack U Off"*** *1981*

A movie theater, a restaurant, a Cadillac—no place was off-limits for pop's most prolific lothario.

***"1999"*** *1982*

A party for the end-time to rival all parties for the end-time.

***"Little Red Corvette"*** *1982*

Contrary to popular belief, the song was actually inspired by a Mercury Montclair Marauder.

***"Purple Rain"*** *1984*

The finest ballad he ever wrote—and one of pop's all-time best.

***"Let's Go Crazy"*** *1984*

He sings the body electric on his anthem to the afterlife.

***"Darling Nikki"*** *1984*

Prince wasn't the same after his encounter with Nikki the "sex fiend," and neither were we.

***"Raspberry Beret"*** *1985*

The sexiest song ever written about a lady and her thrift-store find.

***"Cream"*** *1991*

He said he wrote his final No. 1 hit while looking at himself in a mirror.

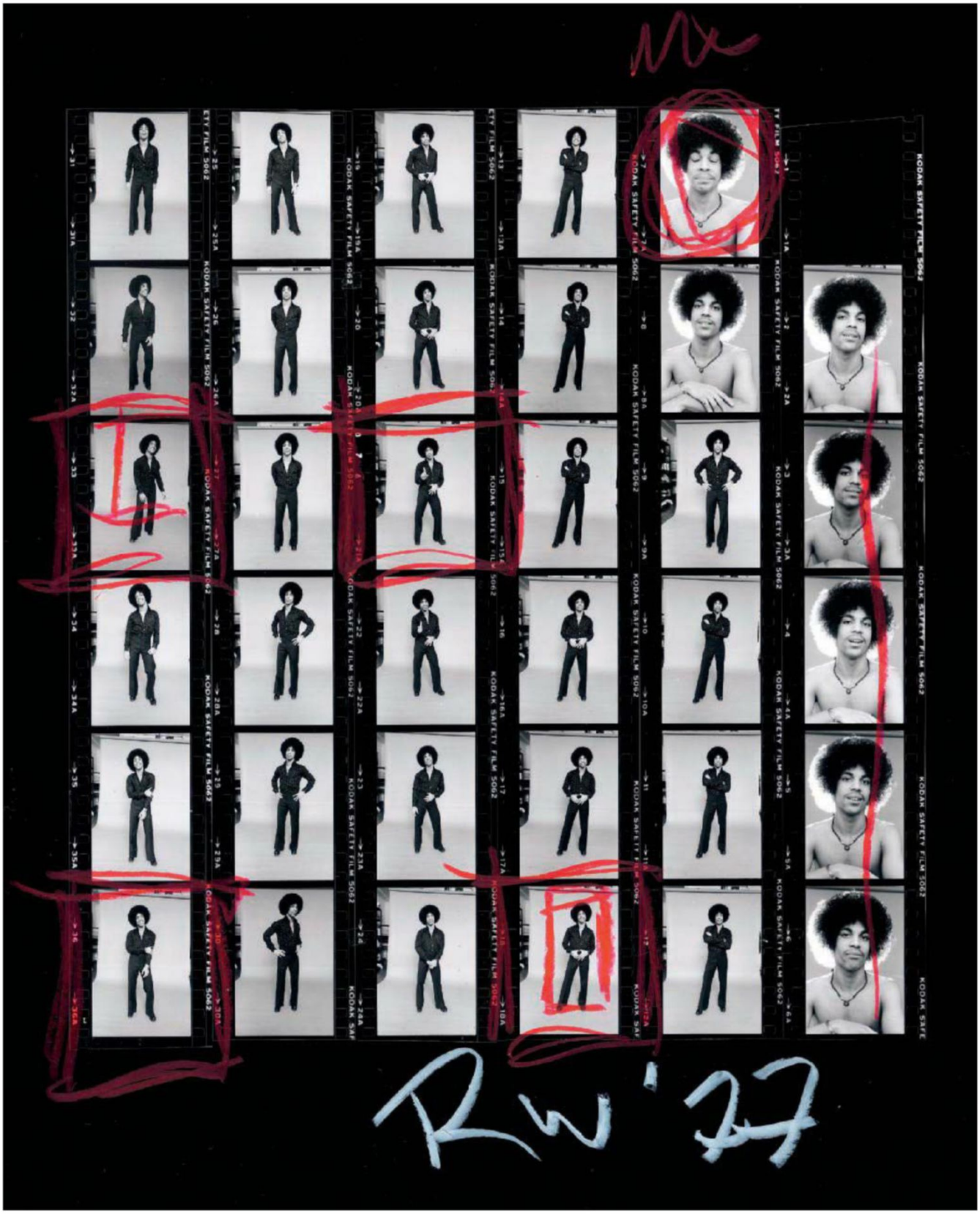
***"Black Sweat"*** *2006*

The hissing robo-funk workout promises to get you "screaming like a white lady."

***"Baltimore"*** *2015*

Prince remembers Michael Brown and Freddie Gray with an uplifting call for peace.

A contact sheet from Prince's first-ever photo shoot in 1977




CONTACT SHEET BY ROBERT WHITMAN

THE ESSENTIAL

# ALBUMS

*With 39 studio LPs over nearly four decades, these are 10 of his best.*

By MELISSA MAERZ

***Prince*** *1979*

As if you needed more proof that you'd draft Prince to be MVP in your imaginary band alongside Bowie and Beyoncé, naturally, remember that this collection of velvety synth-pop—which includes his first major hit, "I Wanna Be Your Lover"—was written, arranged, composed, produced, and performed entirely by Prince himself.

***Dirty Mind*** *1980*

This is what sex sounds like: robo-funk guitars, hiccuping gasps, pounding beats, and a come-hither confidence so direct, there's no time for double entendres. Sure, he could be romantic, but mostly he was just raw: Who else would be bold enough to call a song "Head"?

***Controversy*** *1981*

You gotta love Prince in social-justice mode, ranting at Reagan, mourning the Atlanta child murders, and defying easy categorization, whether that means flirting with rockabilly ("Jack U Off") or playing with his own identity: "Am I black or white, am I straight or gay?" The answer, of course, was yes.

***1999*** *1982*

One of his most commercial records was also one of his most adventurous. His first collaboration with the aptly named Revolution, *1999* pioneered a synths-and-drums stomp that influenced dance music for decades but also sounded like a greatest-hits collection from the moment it was released.

***Purple Rain*** *1984*

Whether it was through sex, spirituality, or psychedelia, Prince always wanted to take you higher. And here, in one gospel-funk masterpiece filled with crying doves and soaring guitar solos and a falsetto that reached ever upward, he took us to church before sending us straight up to meet the divine.

***Sign o' the Times*** *1987*

Originally conceived as a six-side opus, he trimmed down the track list and *still* managed to make this double album feel dense—emotionally, sonically, and intellectually. Today fans continue to untangle the multitracked vocals and the jazz-horn-embellished arrangements—and to parse what the hell "Starfish and Coffee" means.

***Lovesexy*** *1988*

This breezy LP found Prince showing off his humor, singing about two subjects that people take way too seriously—sex and religion—and having fun without being flip about faith. On tracks like "Glam Slam," horniness was next to godliness.

***Diamonds and Pearls*** *1991*

Backed by his new band, the New Power Generation, this glitzy effort was once dismissed as Prince's misguided attempt to borrow from hip-hop. But listening now to the sleazy boogie of "Cream" and the flute-solo strut of "Gett Off," it's obvious that hip-hop should actually borrow more from Prince.

***The Black Album*** *1994*

Back in 1987, trying to reconnect with the black fans he thought he lost after *Purple Rain*, Prince traded pop melodies for a booming bass and created one of the most celebrated bootlegs since the Beach Boys' *Smile*. He reportedly pulled the album after a bad Ecstasy trip right before its scheduled release that year, ensuring that it would become a cult favorite when it finally came out seven years later.

***3121*** *2006*

For anyone who stopped listening to Prince during the 1990s, this was both a reminder of what made those records so good—the lit-incense slow jams, the funk and soul rave-ups, the unflagging energy—and a reason to believe that he would go on making great albums forever.

he created it, he famously changed his name to an unpronounceable symbol in 1993; around that time, the Artist Formerly Known as Prince began scrawling the word *slave* on his face. (Prince has left behind vaults of unreleased material: "There are songs...no one's ever heard," he told *Rolling Stone* in 2014.) Of the label's initial reaction to Prince's protests, Waronker remembers, "We were worried that at some point [his output] would saturate the marketplace and that it could hurt him. That was the beginning of feeling like he didn't have the freedom to release the music the way he wanted to."

After fulfilling his contractual obligations and reinstating his name as Prince in 2000, he continued to be passionate about artistic autonomy in the face of a changing technological landscape. In 2007, he threatened lawsuits against eBay, YouTube, and his own fansites for violating his copyrights. But he was hardly a Luddite. In fact, he launched one of the first digital subscription music services, the NPG Music Club, in 2001, and he released his final two albums, *HITNRUN Phase One* and *HITNRUN Phase Two*, through Jay Z's Tidal streaming service last year. (And who can forget his embrace of Twitter: "PRINCE'S 3RD TWEET: DID EYE ADD 2 MUCH PEPPER?") "The system is old and it doesn't work anymore," he told EW in 2015 of his distaste for the label structure. (Interestingly, Prince re-signed in 2014 with Warner Bros., which allowed him to regain control of his master recordings.)

While Prince joyfully shared his art with the world, he was intensely guarded about his private life. He notoriously prohibited

PHOTOSHOT; PACIFICCOASTNEWS

## PRINCE REMEMBERED

"WE DID A PARIS GIG AND HE CAME OUT AS A GUEST. HE WOULD'VE PLAYED LONGER, BUT HE DROPPED HIS PICK. AS SOON AS HE DROPPED IT, HE STARTED CLAPPING AND THEN WALKED OFF, JUMPED ON HIS 10-SPEED, AND RODE BACK TO HIS PURPLE DRESSING ROOM."

—SHARON JONES

Performing in Rotterdam, Holland, on his *Diamonds and Pearls* tour in 1992

CLEMENS RIKKEN/HOLLANDSE HOOGTE/REDUX PICTURES

reporters from tape-recording interviews—"Some in the past have taken my voice and sold it," he told *Billboard* in 2013—and discouraged them from taking notes. Still, certain facts regarding his life outside the spotlight have emerged. He was married twice: to singer Mayte Garcia from 1996 to 1999, and to Manuela Testolini, who met him while working at his charity organization, from 2001 to 2006. (Garcia gave birth to a son, Boy Gregory, in 1996, but he died within a few days due to a rare genetic disorder.) In 2001, Prince declared he had become a Jehovah's Witness, ushering in a more conservative era of his career. "It changed his life," says Sheila E. of his conversion. "He wanted to be more outgoing and more approachable at times. [Becoming a Witness] helped him try to do that. Imagine you're so popular that you can't walk down the street or go to the store and just sit down and enjoy a cup of coffee at a café without people taking pictures."

In his final days, Prince was hardly a Norma Desmond of pop music. In March, he announced plans to publish a memoir, and he continued to host his fabled parties at Paisley Park, which friends say he was doing with increased frequency. While *People* confirmed he had struggled with a painkiller addiction in the past, local residents spoke of seeing their most famous neighbor around town in April. "He looked laid-back and just kind of breezing through.... It looked like he was just enjoying a nice sunny day," McKensie Hasse recalled of one mid-April encounter. For Prince, life was always "about the present and moving forward," as he confessed to EW in 2004. "New joke, new anecdote, new lesson to be discovered. You know that old lady in *Sunset Boulevard*, trapped in her mansion and past glories? Getting ready for her close-up? I don't run with that."

*REPORTING BY Ariana Bacle, Eric Renner Brown, Joe McGovern, Rose Minutaglio, Jeff Nelson, and Kevin O'Donnell*

***"In the script, Prince was supposed to turn a flashlight on under his chin. We were shooting...and he beckoned me into the bathroom and turned the light out. Then he flicked on a lighter under his chin, looks at me, and goes, 'Isn't this funnier?'... He wanted to be involved creatively at every level."***

—NEW GIRL *SHOWRUNNER* **LIZ MERIWETHER** *ON HIS 2014 APPEARANCE*

"WHEN WE WENT ON THE *PURPLE RAIN* TOUR, WE'D PLAY SHOWS FOR KIDS AT THE HOSPITAL AND SEND GIFTS OR TOYS. HE LOVED GIVING BACK."

—**SHEILA E.**

"He invited me to Beverly Hills to play [his new music], and he had this sound system set up, and it was amazing. He was very excited about it. [In 2015] I had a long chat with him on Christmas Eve, and he was so passionate about where and how fans would listen to his music. He was always thinking about the future."

—**CAMERON STRANG**, *WARNER BROS. RECORDS CEO*

***"Before* Dirty Mind *came out, the label didn't get it, and that freaked him out. He said, 'Meet me at this Thai restaurant'—he loved Thai food. Just before we met, a review of the record had come out, and it was this critically gushing review. So we said, 'Let's focus on the fact that somebody gets it.'"***

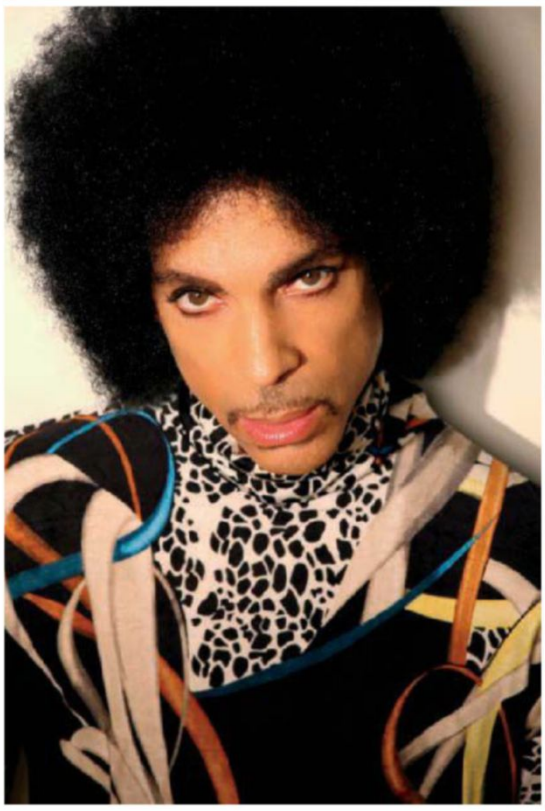
—**DEZ DICKERSON**, *FORMER REVOLUTION GUITARIST*

*LIFE INSIDE PRINCE'S*

# PAISLEY PARK

***EW's critic looks back on her August 2015 meeting with the legend—his last major interview.***

*By* **LEAH GREENBLATT** *@LEAHBATS*



PAISLEY PARK STAGE: KEVIN MAZUR/GETTY IMAGES; PAISLEY PARK: CARLOS GONZALEZ/MINNEAPOLIS STAR TRIBUNE/ZUMAPRESS.COM

HOW DO YOU PREPARE FOR AN AUDIENCE WITH PRINCE? IT FEELS like there should be a purple velvet handbook, some kind of formal protocol. Does he expect visitors to bow and avoid direct eye contact? Would dressing in his favorite color please him, or is that like wearing white to a wedding? How many topics are off-limits for such a famously private star?

The answer to all those questions was: He didn't seem to care—at least not during the day I spent with him late last summer at Paisley Park, his longtime home and studio outside Minneapolis. (For the record, he wore black and gave great handshake; the only subject he ever really shied away from was the one he practically invented—sex.)

His publicist's sole instructions were that I should book a flight immediately and stay in my hotel room until I was summoned. The focus should be on his upcoming album, *HITNRUN*, and his voice could not be recorded. While I waited, I tried not to think too much about the stories I'd heard: that he could be difficult and remote, sometimes walking out abruptly when he didn't like a question or felt he'd been disrespected. I preferred the ones that said there was a more accessible, almost playful side to him, that on a good day he might even make you pancakes.

Whether it was luck or chance, the Prince I got that August afternoon was the second one—funny and thoughtful and endlessly engaged in the world around him, even while his whole life seemed to be contained in the lavender bubble of his compound. Pancakes never materialized, but he constantly offered to call in food, and the spread laid out in Paisley's bright industrial kitchen looked like a birthday party for a highly lactose-tolerant 8-year-old: quesadillas, nachos, piles of mozzarella sticks.

Deep-fried cheese didn't seem to be the secret to Prince's own sylph-like figure. He moved like a dancer when he walked, and even at 57 his skin was luminous, as if the pair of pet doves he kept—their names are Divinity and Majesty—feather-dusted him daily with fine emollients. The leggings and swingy tunic he wore tipped toward the lady side of unisex, but he spoke in a deep, candle-melting baritone that only got throatier when he laughed. (When he really liked something I said, he'd point his fingers

(Clockwise from top) The stage where Prince used to rehearse for his tours inside Paisley Park circa 1990; an aerial view in Chanhassen, Minn.; Prince last year

and whoop; I embarrassed myself more than once trying to hear that sound again.)

The 55,000-square-foot space—unassuming outside, a riot of swirly jewel-toned decor inside—was massive, dimly lit and mostly windowless, but activity hummed in various corners. His young producer and a girl he was recording with who called herself the Golden Hippie rolled in and out leisurely, and there seemed to be beautiful women in every room I passed, a legion of helpers and assistants who also just happened to look like part-time Bond girls. Wandering through a long hallway lined with Grammys and gold records and lusciously blown-up photos of Prince from every era, I wondered which of them was tasked with keeping those mementos—including the sleek wine-colored motorcycle parked casually near a restroom—so clean.

Right away, Prince said that he wanted me to hear the new album, and watched closely while I listened. He told me he thought eye contact was important, so I left my notebook in my lap, trying desperately to file the details away in my head for later. When we finished, I assumed he was done with our meeting; instead he settled in, talking easily about things he loved (Joni Mitchell and Janelle Monáe, the Scarlett Johansson thriller *Lucy*, playing Ping-Pong), things he didn't (old ideas, accountants, EDM), and a few the jury was still out on (he acknowledged that his relationship with the Internet was complicated, "but you can't put that cat back in the bag and that's okay. You've got to burn it down and start again"). More than once he would start to describe his songwriting process, but it was like he was trying to explain rainbows to a blind girl; that part of his brain existed on another level. At various points he compared the work to a matrix or to falling down the stairs. There were parts of it just too mystical to pin down, he said, "like the way that science can explain the mechanism of breathing, but not every part of it." And he swatted away the idea that his creative pilot light might ever go out: "Worry? I don't use that word. I don't know it.... When you hear something you like that you can't find a

Prince during the encore of his last show in Atlanta on April 14

EVAN CARTER

precedent for, that's what you want more of, and that's what gets me excited."

After a years-long battle with his record label, Warner Bros., he had finally regained the rights to his back catalog. The Warner people weren't bad, he said. "I've known some of them half my life. But the ones working there now aren't the people who were there when I made *Purple Rain*, so why should they get to have it?" That was why he said he had turned to a fellow artist, Jay Z, to stream his next album on Tidal; there he could decide exactly how and when his work went out into the world, and at what price. The "when" was especially important. He hated that music had to wend its way through what he saw as an antiquated system, already stale by the time it reached an audience. Now he could compose a song like "Baltimore," his impassioned response to the deaths of Michael Brown and Freddie Gray, and have it in people's hands within weeks.

He also understood that some fans couldn't reconcile his faith—he officially converted to Jehovah's Witness more than a decade ago—with the wild, electric sex god they knew from the '80s and '90s and still sometimes got to see on stage. But for him, it was all integrated. "Religion is beautiful," he offered, "as long as you don't become a fanatic and start shutting other people out, other ideas."

By then more than half the afternoon had passed, and he moved to sit behind a synthesizer, his fingers rippling absently up and down the silent keys while he talked. Maybe he was hearing the melodies in his head; it was almost too much to think about the iconic songs those hands had written—possibly on that machine and in that room—so I didn't ask. Instead we talked a while longer, mostly about God and OutKast and Ping-Pong, and eventually he stood up to go. He had his assistant hand me a glossy book of photographs and told his driver to take me wherever I needed to be, then disappeared down a hallway. Outside, the Minnesota evening looked so ordinary and un-purple that I doubted whether the whole day had even happened. Could Prince and these flat suburban roads lined with Target outlets and discount meat stores even exist in the same universe? Hours later, though, my phone started to ping. He was CC'ing me in tweets that sounded complimentary, though they were in such dense all-caps Prince-speak that I wasn't quite sure. And when the profile came out in EW a few weeks later, I was told that he was pleased with it.

After that I mostly put the experience away, a magic day to revisit when "Raspberry Beret" came on at the drugstore or someone asked me about my favorite interview at a dinner party. Until last week, when there were suddenly different questions: Had he looked ill? Could I tell something was wrong?

He didn't, and I couldn't. In the endless aftershocks that followed his death, news sites were publishing what they said were the last known photographs of him, taken three days before he passed. In them, he was riding his bicycle near the grounds of Paisley Park and looking "free and happy," according to a witness. That was the final image I had of him too, eight months and a lifetime ago: a man peddling easily into the evening light, gliding toward the horizon like there was nowhere else he needed to be.

1958-2016

VH1

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25 ANNIVERSARY REUNION!

# Thelma

Susan Sarandon (Louise) and Geena Davis (Thelma) photographed on March 31, 2016, at the Ludlow Hotel in New York City

PASS THE MARGARITAS, MAMACITA!

# SUSAN SARANDON AND GEENA DAVIS

HOLD FORTH ON **POWERFUL WOMEN,** BRAD PITT'S ABS, AND THE ENDURING IMPACT OF THEIR **MODERN CLASSIC.**

**BY** Sara Vilkomerson
*@Vilkomerson*
**PHOTOGRAPHED BY**
Jeremy Liebman

+Louise

# Dilemma:

**YOU'RE SITTING WITH SUSAN SARANDON AND** Geena Davis for the 25th anniversary of *Thelma & Louise* and there are margaritas on the table. But you have a job in an office that expects you to return sober. So what do they advise? "Never confess," says Sarandon. Davis raises her glass and nods at it with a grin. "You may not care!"

Would you expect anything less badass from these two? When director Ridley Scott's film—about two best friends who hit the road in a '66 Thunderbird looking for a little excitement but end up fugitives—opened in May 1991, it sent seismic waves through the culture. There was hand-wringing about what some called an anti-male message, and magazine stories analyzed violence and guns and what it meant when women had their fingers on the trigger. But it was also a critical hit—nominated for six Academy Awards (including Best Actress for both Sarandon and Davis)—and has continued to be revered as one of the most important feminist films in history. (Oh, and it launched the career of Brad Pitt.)

Afterward, both actresses continued to blaze ahead. "The reaction to *Thelma & Louise* was so eye-opening that from then on I chose roles thinking, 'What are the women in the audience going to think about this?'" says Davis, 60. She launched the Geena Davis Institute on Gender in Media in 2004, focusing on improving female roles in family entertainment. She also cofounded the Bentonville Film Festival in 2015—this year's takes place May 3–8—whose mission is to "champion women and diverse voices in media."

Sarandon, 69, also has become a beacon for progressive causes, arguing passionately against America's wars, the death penalty, and Wall Street excess. Her outspoken support for Bernie Sanders against Hillary Clinton recently infuriated some Democrats and more than a few feminists. "I think it really does women a disservice [to assume] that they would be influenced by gender and not by the issues," she says. You can also find her currently in *The Meddler*, a funny and poignant indie written and directed by Lorene Scafaria (*Seeking a Friend for the End of the World*) about a widow who, while grieving for her husband, pours her energy into trying to "fix" her daughter's and others' lives. "It was nice to be engaged that much," she says. "I had a good time. And I was happy to know that I could work that hard."

It certainly wasn't difficult for Sarandon and Davis to remember the summer they worked hard on *Thelma & Louise*—especially the friendship they forged.

(PP. 32–33, 36–37) LOCATION: LUDLOW HOTEL NYC; STYLIST: ALICIA LOMBARDINI/WALTER SCHUPFER MANAGEMENT; HAIR: ANDREW FITZSIMONS/BERNSTEIN & ANDRIULLI; SARANDON'S MAKEUP: GENEVIEVE HERR/SALLY HARLOR; DAVIS' MAKEUP: KIM BOWER/EXCLUSIVE ARTISTS MANAGEMENT; SARANDON'S TOP: MAIYET; DAVIS' DRESS: NARCISO RODRIGUEZ; EARRINGS, RINGS: H. STERN/AURATE NY; SHOES: CHRISTIAN LOUBOUTIN; (THIS SPREAD) *THELMA & LOUISE*: ROLAND NEVEU (2); IN CAR: ARCHIVE PHOTOS/GETTY IMAGES; FIRE: PHOTOFEST

(*Clockwise from top left*) Thelma (Davis) and Louise (Sarandon) take aim; the chauvinistic trucker's gas tanker explodes; the law closes in; Louise and Thelma take a selfie before their road trip

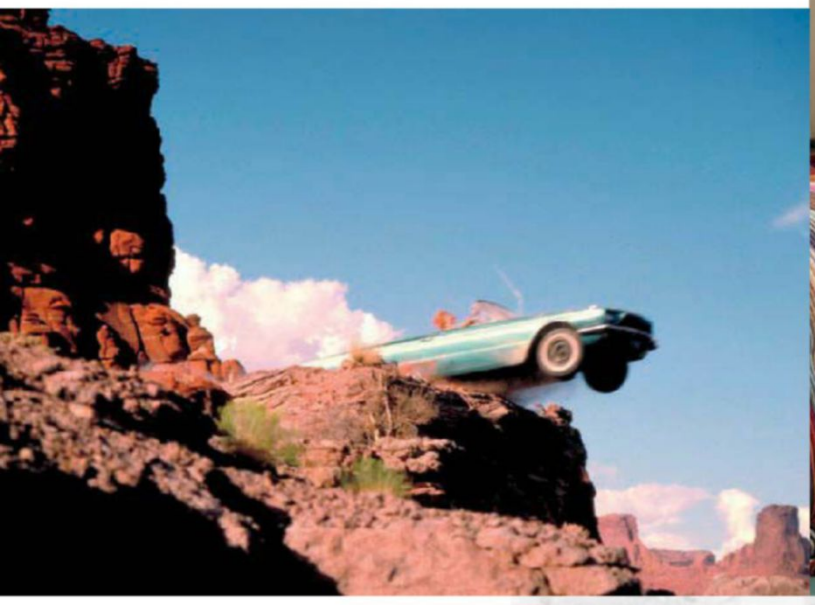
**ENTERTAINMENT WEEKLY**
**Susan, you were coming off a hot streak of films like *Bull Durham* and *The Witches of Eastwick*, and Geena, you had recently won an Oscar for *The Accidental Tourist*. What were your initial impressions of Callie Khouri's screenplay for *Thelma & Louise*?**

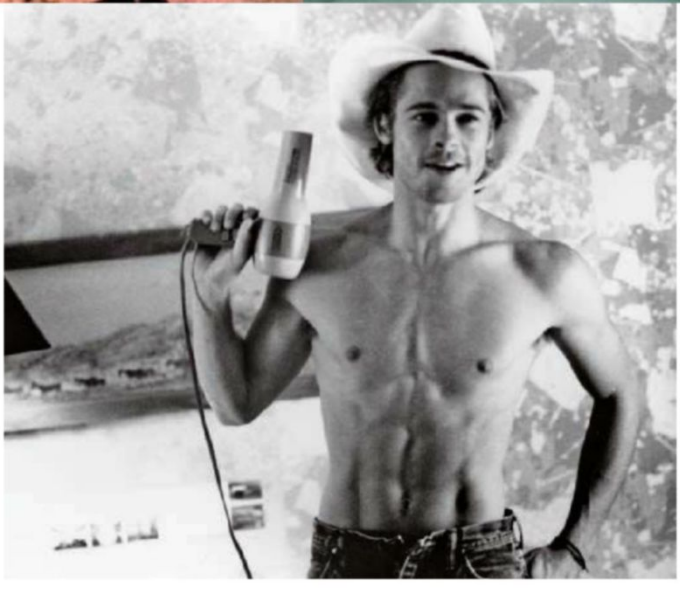
**SUSAN SARANDON** You never get to be in a film with another woman. And you never get to be friends with the woman if you are in a film with another woman—you're automatically competitive and hate each other for whatever reason. So even to get a shot to do a movie with another woman was a big deal. But also, it just seemed fun to be outlaws.

**GEENA DAVIS** I desperately wanted the part of Louise. When I met with Ridley, I tried to sell him on it: I was pitching, pitching, pitching to be Louise. Twenty minutes in, he says, "Just to be clear, you wouldn't play Thelma?" And I said, "You know what's interesting? As I've been talking, I was thinking I should actually play Thelma." And then I made up all this s--- about why I had to be Thelma. [*Laughs*] Thank God it worked out.

**What was the hardest scene to film?**

**DAVIS** The scene where I'm laughing hysterically. Like, crying-laughing. I thought, "How do you do that, take after take?" I got this idea that I should be a little bit drunk. So in my trailer I had a little vodka. And a little more. Then I brought the vodka into the car. I tell Susan, "Guess what? I'm a little bit drunk!" We did the scene and it worked, but I was so drunk I couldn't shoot that afternoon! I had to go sleep in my trailer.





( *Clockwise from top left* ) The film's thrilling Grand Canyon climax; Sarandon and Davis in 2016; Sarandon and Rose Byrne in *The Meddler* (out now); Davis at the 2015 Bentonville Film Festival in Arkansas; Brad Pitt in *Thelma & Louise*

**SARANDON** I remember having the stomach flu and trying to drive the car. I was vomiting in between takes. But the hardest was [Thelma's] rape. That was not a day at the beach.

**The attempted rape is the catalyst for the women going on the run because they're convinced no one will believe them. It would be nice to think they would be now, 25 years later.**

**DAVIS** Did you see [2015 campus-rape documentary] *The Hunting Ground*? You watch it, and you realize nothing has changed.

**SARANDON** These institutions won't support the women. I don't think you need to go off a cliff—because there are more support groups—but there's still a lot of discrimination. Those two gals? [*The doc focuses on Annie Clark and Andrea Pino.*] They're locating other women who were raped on campus and ignored. They did something about it. They're the *real* Thelma and Louise.

**When did you know that this movie was going to have such a big impact?**

**DAVIS** When it came out! We had no clue! It was overwhelming. It was massive. We were on the cover of *Time* magazine in, like, five seconds about why the movie strikes a nerve. There were negative editorials about how the world is ruined now that women have guns.

**SARANDON** And about romanticizing suicide. We thought we were doing *Butch Cassidy* [*and the Sundance Kid*], not making some kind of statement.

**DAVIS** People would talk about the portrayals of the men. I'd say, "Look, there were seven of them, and they ran the gamut.

*THELMA & LOUISE*: THE KOBAL COLLECTION; PITT: PHOTOFEST

One [Harvey Keitel] is a total hero. Brad Pitt steals the money, but it was worth it. [*Laughs*] Louise's boyfriend is nice...." It was a long explanation. Then I heard Callie Khouri interviewed, and they asked her if it was male-bashing and she said, "So what?" I was like, *That's a better answer*. Women get horrible portrayals in movies all the time.

**Speaking of Brad Pitt, this was the movie that launched his career. And Geena, I've read that you helped ensure his casting?**

**DAVIS** No, I just weighed in. There were five candidates they wanted me to read with so they could see the chemistry. Afterwards I asked Ridley and the casting directors if they wanted to hear what I thought. They said, "Oh, yes." And I said, "The blond one—*hello*!"

**The instantly iconic ending—with the women driving off a cliff—is still shocking.**

**SARANDON** When I met with Ridley I said, "Are you *really* going to do this? Or will you test it [with audiences] and everybody will get bummed out and you'll reshoot it and we'll be alive?" He said, "Well, I can tell you that *you* will definitely die. But I'm not sure about [Thelma]—you might push her out of the car or something." We shot that scene at the very end—by then, we had earned that ending.

**DAVIS** It was very emotional for me because we have 20 minutes to get it and then we're going to say goodbye to each other. So meta. When I turned and looked at her and realized that this whole experience was over, I felt *really* sad.

**SARANDON** We [originally] had a lot of dialogue. But when we were talking about it we decided that by then they'd be finishing each other's sentences. I said, "I'm just going to grab her, okay?" And he said all right. And we had the kiss—the big damn kiss.

**DAVIS** [*Mimes crying*]

**What's gotten better for women in film since 1991 and what still needs work?**

**DAVIS** The ratio of male characters to female characters [on screen] has been exactly the same since 1946. Most people say things are better now—there's been *The Hunger Games*, there's been *Bridesmaids*. But it's not yet. It will be, and I think soon.

**SARANDON** I think it's very hard for executives to identify with women. They don't see women as heroic.

**DAVIS** Disney is making so many movies with female leads—they've made *Star Wars* with a female lead! So no one can ever ask the question again, "Will men watch a movie with a female lead?" *Star Wars*!

**What question about *Thelma & Louise* do you still get asked?**

**SARANDON** "Which one are you?"

**DAVIS** You wouldn't believe how many people ask us if there's going to be a sequel. [*Laughs*] I find most people don't ask questions; they want to tell me their experience with the film. Who they saw it with, what it was like for them.

**SARANDON** I was actually in the Grand Canyon 10 years later with my youngest child on a road trip. I didn't realize it was the anniversary. I went into the gift shop and there were all these women and all these homages to *Thelma & Louise*.

**DAVIS** I wish I had been there!

**SARANDON** I wish you had too.

**DAVIS** We should do it just for fun.

**SARANDON** Let's do it. ◆

DAVIS: ERNESTO DI STEFANO/WIREIMAGE.COM; *THE MEDDLER*: JAIMIE TRUEBLOOD

ORAL HISTORY

# SURVIVOR

**The third album from DESTINY'S CHILD debuted in May 2001, hit No. 1 on the *Billboard* 200, and cemented the group's lineup: Beyoncé Knowles, Kelly Rowland, and Michelle Williams. Here's how it all went down.** BY JESSICA GOODMAN @jessgood

**DAN WORKMAN (Engineer)** When they started *Survivor*, they were really in a different point in their careers. At the end of every session, I'd get a call from [Beyoncé's father and the group's manager] Mathew [Knowles] or someone at the label who wanted to know how it went. The expectations were very high. It wasn't nearly as relaxed as it was before.... There was a sense that the stakes were raised.

**TONY MASERATI (Mixer)** This was the beginning of pushing the limits of how hard a pop song could get. Their instructions were to make sure it would be at the forefront of the sonic footprint of what R&B and hip-hop should be.... For somebody at 19 or 20 to hear [such] subtleties is not typical.

**J.R. ROTEM (Co-writer, "Fancy")** Beyoncé knows a lot of soul. Their sensibilities were inspired by tastes that are more sophisticated and by jazz.

**D'WAYNE WIGGINS (Co-writer/producer, "Fancy")** They took their time to pick lyrics and make sure they had the right clever words. They taught me the word *krunk*.... Beyoncé can pick songs. It's like picking a lock. They shared the energy, they supported each other, and they would just take a song and dissect it and put it back together again. For "Fancy," it took [only] about 30 or 45 minutes to change the hook.

**MICHELLE WILLIAMS** We were writing and eating, writing and eating. Chips, candy, smoothies, ordering a lot of Boston Market rotisserie chicken, the sweet potato casserole, corn bread. Of course Popeye's. Popeye's gave us life-membership cards during the *Survivor* era.

**WORKMAN** At one point, Beyoncé had come in after doing a photo shoot and she had extensions in her hair. It was super uncomfortable wearing the headphones with the extensions, so she went into the ladies' room and just cut them off. She came out [with short hair], and she didn't care at all. She was among friends and family.

**JOHN HOULIHAN (*Charlie's Angels* music supervisor)** Destiny's Child was a dream act [for the *Charlie's Angels* theme song, "Independent Women, Pt. 1"]. It was just a match made in heaven if you think about the iconic *Charlie's Angels* pose. Destiny's Child could not wait to jump into that pose themselves in their music video [with *Hunger Games* director Francis Lawrence].

**CORY ROONEY (Co-writer/producer, "Independent Women, Pt. 1")** [The producers] the Trackmasters and I bought some drum samples and started messing around with a beat pattern. Within 15 minutes the track was created in my studio on Long Island. We couldn't email big files of music easily back then. They went right into the studio and made a demo, which became the final cut. "The shoes on my feet, I bought it/The watch I'm wearing, I bought it." All the things [Beyoncé] was saying were really empowering for women at that time.

**WILLIAMS** We got fan letters that said, "I've been bullied, but I put on *Survivor* before I go to school and it takes the fear away." The legacy of *Survivor* is sisterhood and empowerment.

**WORKMAN** When I was cutting "Bootylicious," I definitely thought it was going to be a hit. Beyoncé was sitting sideways on the effects rack behind me in the studio, and we wrote the song in one sitting right there. She and Kelly would tap each other in singing the parts.

**ROB FUSARI (Co-writer/producer)** I wanted to pull the Stevie Nicks loop out of the "Bootylicious" track and

Kelly Rowland, Beyoncé Knowles, and Michelle Williams

# TURNS 15

MARC BAPTISTE/CORBIS OUTLINE

replace it with a different part. Mathew was adamant about not replacing it, but I knew it was going to come with a significant sample fee. Sure enough, it was 50 percent of everything. We kind of had a pissing match in terms of what the record needed.

**WORKMAN** "Bootylicious" was a real-women, real-bodies type thing. We cut it in one 14-hour day. It was intense. I remember telling Mathew we did [it], and the phone was just silent. "'Bootylicious'?! Oh, no no no!" I was like, "It's going to be fantastic." Sure enough, it was on the radio within a few months.

**After "Bootylicious," Destiny's Child didn't release another single until "Emotion," the month after 9/11.**

**FUSARI** We were slated to have "Happy Face" be the last single. They pulled it. They didn't want to have that lyrical content out at that time in the world.

**HOULIHAN** I remember *Survivor* having an anthemic second life [as the nation was] getting past the terrorist attacks. I remember "Survivor" went from being a personal power song to being a tool for national grief in a way to show solidarity and strength.

**WORKMAN** The maturity that started to happen on that record, where Beyoncé's talking about women's issues, started with "Bills, Bills, Bills" on *The Writing's on the Wall*. I saw her Super Bowl halftime show, and I was like, yeah, that started a long time ago, dealing with social issues in a really classy way.

**MARK J. FEIST (Producer, "Emotion")** Look at where Beyoncé ended up. She is our generation's Michael Jackson. ◆

*For more, go to* **EW.COM/DESTINYSCHILD**.
*For more Beyoncé, see page 52.*

# Movies

EDITED BY **KEVIN P. SULLIVAN** @KPSull

▲ Garrett Clayton in *King Cobra*

## The Best of Tribeca

In its 15th year, the Tribeca Film Festival—which wrapped up April 24—offered a bevy of indies, docs, and gay-porn dramas. Here, EW picks the ones to watch for. **BY JOE MCGOVERN**

▲ *My Scientology Movie*

**1 | MY SCIENTOLOGY MOVIE**

*DIRECTED BY JOHN DOWER*

BBC broadcaster Louis Theroux is known for his calm in the face of absurdity. That makes him an ideal guide for this comic, Kafkaesque journey around the razor-fenced perimeter of the Church of Scientology. Theroux's approach is disarmingly shaggy and meta—in lieu of interviews with church members, he enlists apostate Marty Rathbun to help stage reenactments involving leader David Miscavige (played chillingly by Andrew Perez). And the low-key approach yields honest moments of insight about the surreal complexities of confronting faith, even in the mellowest of tones.

**2 | ALWAYS SHINE**

*DIRECTED BY SOPHIA TAKAL*

Anna (Mackenzie Davis from *Halt and Catch Fire*) and Beth (Caitlin FitzGerald from *Masters of Sex*) are best friends, both actresses, whose mutual jealousy and competitiveness simmer to a boil while they're on a road trip to Big Sur. In her second feature, after 2011's *Green*, director Takal builds tension like an old pro—and then takes the movie, at the halfway point, on a wild turn down *Mulholland Drive*. You'll go along for the ride.

**3 | BURDEN**

*DIRECTED BY RICHARD DEWEY AND TIMOTHY MARRINAN*

Marina Abramović, David Blaine, and the boys of *Jackass* all owe a debt to the lunacy of Chris Burden (1946–2015), who upended the art world in the 1970s. He stuffed himself into a locker for days, had his hands nailed to a car, rolled in broken glass, and was famously shot by a rifle. This richly textured documentary explores the roots of Burden's public sado-masochism, while also painting a portrait of the artist in late-life repose. His subsequent

KING COBRA: JESSE KORMAN; *MY SCIENTOLOGY MOVIE*: RED BOX FILMS

**REEL NEWS**

**Holy %@#& Box Office!** Is *Batman v Superman* getting its butt kicked? As of press time, *Dawn of Justice* had made $320 million U.S. That probably won't be enough to catch *Deadpool*, which is at $360 mil. Ouch, right in the Marthas!

work (including "Urban Light," the iconic Los Angeles installation of street lamps) illuminates the serenity that emerged from his self-harm.

**4 | HOUSTON, WE HAVE A PROBLEM!**

*DIRECTED BY ŽIGA VIRC*

Slovenian director Virc's documentary is about the top secret role that Yugoslavia played in the American space program, focusing on an elderly scientist whose death was faked so that he could covertly help with the Apollo missions. The story is gripping—even before you realize (or maybe you won't) that it's a total hoax, a warped mirror brilliantly reflecting back on us how easily we can be conned.

**5 | WOMEN WHO KILL**

*DIRECTED BY INGRID JUNGERMANN*

Brooklynite Jungermann's writing has a Coen brothers drollness, which she's honed on her Web series *The Slope* and *F to 7th*. For her wry first feature, she's poured all her deadpan into a light-footed lesbian noir involving a journalist (played by Jungermann) who podcasts about female killers—and then falls under the romantic spell of one (Sheila Vand, the lady vampire from *A Girl Walks Home Alone at Night*).

**6 | KING COBRA**

*DIRECTED BY JUSTIN KELLY*

James Franco and Christian Slater star as producers of gay Internet porn rivaling over a young stud (Disney Channel regular Garrett Clayton) in a film based on a lurid true-crime story. Director Kelly (*I Am Michael*) goes for camp too often, especially in bawdy scenes between an off-leash Franco and *Pretty Little Liars*' Keegan Allen. Yet even if it doesn't hit the heights of *Boogie Nights*, Slater is the movie's Burt Reynolds, giving the most soulfully against-type performance of his 30-year career.

▼Mackenzie Davis in *Always Shine*

DEADPOOL: JOE LEDERER; *ALWAYS SHINE*: MARK SCHWARTZBARD; HIDDLESTON, DEVITO, KRAVITZ: LARRY BUSACCA/GETTY IMAGES (3); SUDEIKIS AND BIEL: MIKE COPPOLA/GETTY IMAGES

# *ENTERTAINMENT WEEKLY* AT TRIBECA

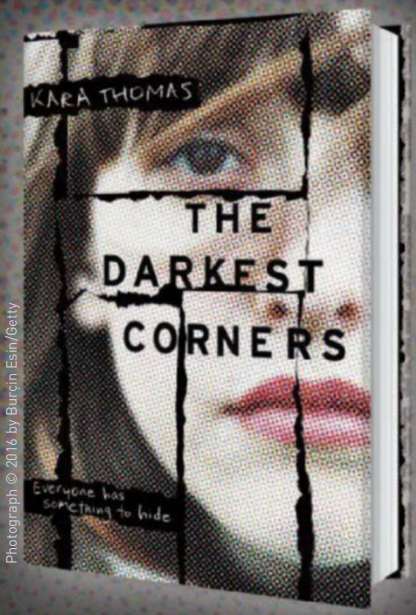
We set up shop at the festival to photograph and chat with the biggest stars passing through the New York City celebration

**ON THE SCENE**

**EW MORE ON EW.COM** Check out more festival portraits at *ew.com/tribeca*

*Entertainment Weekly* served as the official media sponsor for its downtown New York City neighbor the Tribeca Film Festival. The EW/*People*/Getty photo studio greeted a host of the event's famous faces—among them (clockwise from top), Tom Hiddleston of *High-Rise* and AMC's *The Night Manager;* Danny DeVito, who screened his short film *Curmudgeons;* Jason Sudeikis and Jessica Biel of *The Devil and the Deep Blue Sea;* and Zoë Kravitz of *Vincent N Roxxy*. In addition, EW editor Henry Goldblatt moderated a packed-house panel featuring the cast of *The Good Wife*, and the EW video suite welcomed more than 80 actors and filmmakers. There, Hiddleston expressed his joy at playing more earthbound characters than *Thor*'s Loki. "I look like me," he said of his role in *The Night Manager*. "That felt new."

THIS SUMMER'S
MUST-READ
PSYCHOLOGICAL
THRILLER.




Photograph © 2016 by Burcin Esin/Getty

"Gripping from start to finish."
—VICTORIA AVEYARD,
#1 *New York Times*
bestselling author
of *RED QUEEN*

"As dark as Gillian Flynn and as compulsive as *Serial*."
—LAURA SALTERS,
author of *RUN AWAY*

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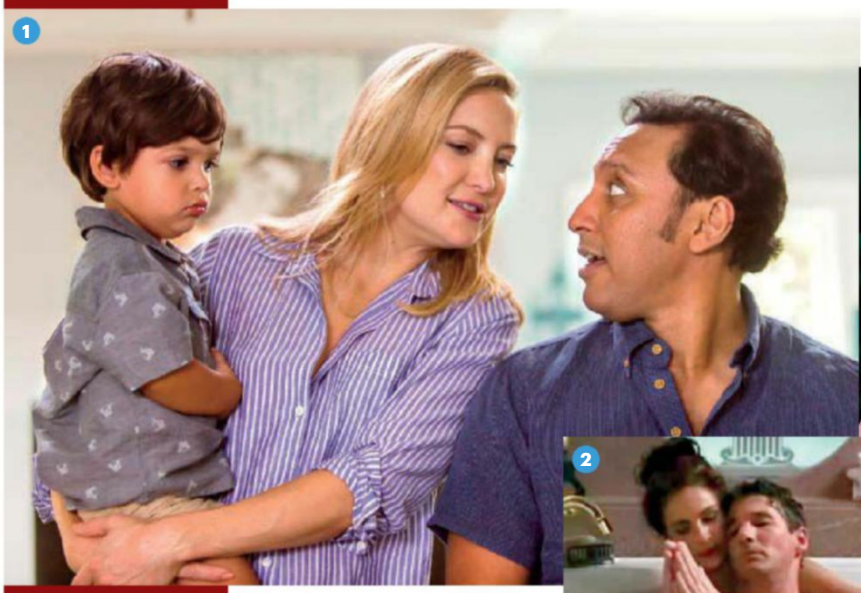
# GARRY MARSHALL'S

After 50-plus years in the business, the director of *Pretty Woman*,




**No director has made more swoon-worthy movies than Garry Marshall (*Runaway Bride*, *Overboard*). "I believe in fairy tales, and I believe other people do too," says Marshall, 81. "I like to specialize in charming movies." And charm he does. His new movie, *Mother's Day*, starring Jennifer Aniston and Julia Roberts, rounds out a trilogy of holiday-themed flicks (*Valentine's Day*, *New Year's Eve*) that make the most of Marshall's years in the rom-com trenches. Here, he reveals his recipe for making us fall in love.**

## 1 SENTIMENT SELLS

Working on ***Mother's Day*** with Kate Hudson evoked Marshall's experience with her mother, Goldie Hawn, on 1987's ***Overboard***. "Kate was 7 years old, and I held her on my lap. We would yell 'Action' together," the director recalls. History was repeated when Hudson brought her boys to visit the *Mother's Day* set. "I'd say, 'Okay, let's yell "Action" for Mommy!' " Marshall says. "Kate noticed that.... [It's the] circle of life."

## 2 KEEP IT REAL

Marshall incorporates real-world references into his films to help anchor the frothy romance. For a Jennifer Garner karaoke scene in ***Mother's Day***, for instance, the sign-up board behind her includes the names of men with whom Marshall served in the Korean War. And the famous bathtub scene in ***Pretty Woman*** originated with an off-camera bit where Julia Roberts and Richard Gere compared hands. "It's in those moments that they do something you don't expect," Marshall says. "That's when the magic happens."

*Overboard*

MARSHALL: JEROD HARRIS/WIREIMAGE.COM; *MOTHER'S DAY*: RON BATZDORFF; *OVERBOARD*: MGM/PHOTOFEST

# ROM-COM RULES

*The Princess Diaries*, and ***Mother's Day*** (out now) shares his secrets. BY NINA TERRERO

### 3 THE KISS IS EVERYTHING

A fairy-tale ending is only as good as the chemistry between costars. "I always do screen tests where they have to kiss," says Marshall, who watches the lip-lock footage without sound to gauge its head-over-heels appeal. To reprise her role in ***The Princess Diaries 2***, Anne Hathaway kissed several hunky Hollywood frogs before finding her prince in Chris Pine. "I told Annie, 'You're testing with seven different guys and kissing them all,'" Marshall recalls. "She said, 'Oh, that could be fun.'"

### 4 BIG CAST = BIG EVENT

Marquee films packed with A-list stars playing intertwined characters have become a Marshall signature. "When I first started making movies with five story lines, it was a way to be ahead [of filmmaking trends at the time]," he says. It also proved to be economical—a means of nabbing big talent without doling out big bucks. "You can't pay that many people to work three months," he says. "But three days? Not bad."

### 5 IT'S ABOUT THE GIRL

What do Julia Roberts, Anne Hathaway, and Kate Hudson have in common? They all kick-started their careers with starring roles in Marshall movies. "That's my biggest pride, finding kids coming up," he says. "Julia started with me when she was 19, and Annie was 18 in ***The Princess Diaries***." In ***Mother's Day***, Marshall cast emerging star Britt Robertson (*Tomorrowland*) as a new mom in search of her own mother. "Young people are as exciting to me as veterans," he says.

▲ (1) *Mother's Day*; (2) *Pretty Woman*; (3) *The Princess Diaries 2: Royal Engagement*; (4) *Valentine's Day*; (5) Britt Robertson in *Mother's Day*

*THE PRINCESS DIARIES 2: ROYAL ENGAGEMENT*: EVERETT COLLECTION; *VALENTINE'S DAY, MOTHER'S DAY*: RON BATZDORFF (2)

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—LEE CHILD

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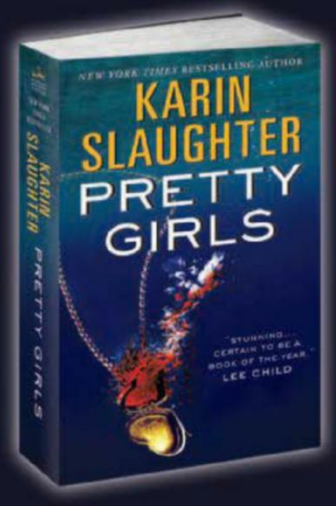
"A hell-raising thriller."
—*New York Times Book Review*

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# Wrangling Keanu

**A kitten with a famous name is stealing the spotlight from Key and Peele. Here's how the filmmakers trained their feline star.** BY SARA VILKOMERSON

*Keanu*, out now, is Keegan-Michael Key and Jordan Peele's first feature film as costars, but it's pretty clear—no offense, fellas!—who the real star is. That would be the tiny, adorable, and *Matrix*-star-inspired creature that's the *cat*alyst (see what we did there?) for its plot: After Rell (Peele) loses his beloved kitten, Keanu, to a local gang, he and his cousin Clarence (Key) impersonate ruthless killers to try to retrieve him. "At first it was like *Three Amigos* meets *The Wire*," says Peele, who co-wrote the script with Alex Rubens. "Then we realized we needed something that would justify us putting ourselves through this potentially deadly ordeal. Why not a kitten?"

Easier said than done. "I have worked with all different animals, little critters all the way up to elephants and tigers. House cats are the most challenging," says animal trainer Larry Payne. "Dogs are bred to please people. Cats are domesticated, but they still just want to please themselves." Payne, along with April Mackin, worked with seven different brown tabbies, all rescued from shelters, who divided up Keanu's chores and learned certain behaviors through a combination of treats and affection. Some were naturally better at running, others at sitting, others for just plain snuggling.

"Anybody who was having a bad day on set, they'd be sent to us so they could play with the kittens," Payne says. And, unsurprisingly, everybody had their favorite. "We really did fall in love with them," says Peele, who had a warm spot for Clementine, the kitten that liked to be picked up and held. "The girls were outshining the boys," says Key, who favored Caterina. "The boys were, like, falling off tables and running around and insisting on catnip, and the girls were like, 'We're here to work.'"

Director Peter Atencio disagrees. "Who did they say? Because if they didn't say Jefe, they're just wrong—'cause he was the best. He was the one who did all the stunts. Like running through explosions, doing all the hard work. He was a badass." And who did the kittens themselves like the best? "They loved Method Man," says Atencio. "He's such a big man, and they'd fall asleep in his arms anytime."

After filming, six of the cats went home with Payne ("They're pretty spoiled," he says) and one lives with lead actress Tiffany Haddish. "I was forbidden or I would have taken them all," says Atencio (who already has six animals at home). "Besides, I wanted to give them their shot at stardom."

*Keanu*'s Keegan-Michael Key and Jordan Peele

## ALSO PLAYING

### A Bigger Splash
**R, 2 HRS., 4 MINS.**

This reworking of the 1969 erotic thriller *La Piscine* beautifully explores the difficulties of communication. Aging rock star Marianne Lane (Tilda Swinton), muted by vocal surgery, is dealing with Harry (Ralph Fiennes), a former flame. The two find themselves on an awkward Italian vacation with Marianne's current lover (Matthias Schoenarts) and Harry's daughter (Dakota Johnson), leading to electric chemistry among the quartet and an ending that leaves a mark. **B+** —*Christian Holub* L

### The Family Fang
**R, 1 HR., 47 MINS.**

Caleb and Camille Fang are performance artists first and parents a distant second—giddy agents of everyday anarchy whose "improvised public events" famously incorporate their two young children. Adulthood frees Annie (Nicole Kidman) and Baxter (Jason Bateman) from the family act, if not its emotional fallout; as grown-ups, they're a mess. Based on the best-selling 2011 novel, *Fang* is directed by Bateman with a sensitivity that the story's sour whimsy doesn't quite deserve. **B**
—*Leah Greenblatt* L I V

### Special Correspondents
**NR, 1 HR., 40 MINS.**

The wit and sharpness that pervade Ricky Gervais' television work—*The Office* and *Extras* in particular—is sadly missing from his latest feature, *Special Correspondents* (available on Netflix). The film casts Gervais and Eric Bana as radio journalists who bungle a foreign assignment and wind up faking their own kidnapping. What Gervais may have previously turned into a pointed satire of the news media instead becomes a flimsy farce that's surprisingly low on laughs. **C–**
—*Kevin P. Sullivan*

### Viva
**R, 1 HR., 40 MINS.**

A breakout at last year's Telluride Film Festival, this lovely Cuban import stars Héctor Medina as Jesus, a shy young hairdresser who takes a job grooming wigs for drag queens at a dank nightclub. Jesus' real dream is to be on the stage—until his estranged father, a hard-drinking parolee and ex-boxer, abruptly turns up, forcing him to take in a man he hardly knows. Havana's crumbling trapped-in-time beauty also plays a starring role, but it's Medina who provides the movie's raw, tender heart. **A–** —*Leah Greenblatt* L

**MORE ON EW.COM** For our reviews of *Keanu*, *The Man Who Knew Infinity*, and more, go to EW.com

**KEY** L = LIMITED RELEASE I = ITUNES V = VOD



KEANU: WARNER BROS.; KEY AND PEELE: STEVE DIETL

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# TV

**LOGLINES**

**Come & Get It** Selena Gomez will executive-produce a Lifetime drama inspired by her life. Kevin Spacey(!!!) is also attached as EP. • **Magic Touch** Oprah's *Greenleaf* gets renewed, ahead of its June 21 debut on OWN.

EDITED BY **CAITLIN BRODY** @cbroday

▲ Lily Tomlin and Jane Fonda

## Grace and Frankie

| DATE | TIME | NETWORK | REVIEW BY |
|---|---|---|---|
| Premieres May 6 | Streaming | Netflix | Melissa Maerz @*MsMelissaMaerz* |

**ONE OF THE FIRST RULES OF SITCOM WRITING IS THAT** comedy needs conflict. And judging by the premise alone, *Grace and Frankie* should have plenty of it. When season 2 begins, Grace (Jane Fonda) learns that her ex-husband, Robert (Martin Sheen), suffered a heart attack right before his boyfriend, Sol (Sam Waterston), could confess to cheating with Frankie (Lily Tomlin), who is Sol's ex-wife and Grace's roommate. (Yes, we realize the plot is almost as complicated as *Game of Thrones*.) Suddenly, Grace realizes that she doesn't want Robert to die before she comes to terms with his leaving her. "I have 40 years of anger stored up!" she seethes. It's the moment the show has been building toward since its premiere: This repressed society wife is *finally* going to lose her composure. Will she smother Robert with a throw pillow? Strangle him with one of her many silk scarves? Nope. She takes a deep breath and...calmly walks away. *Sigh.*

For a story about two women who've been betrayed, abandoned, and forced to rebuild their whole lives in their 70s, *Grace and Frankie* is a remarkably Zen show—and, not coincidentally, a remarkably dull one. Aside from Grace's big anger speech, the two leads express very little bitterness toward their exes (seriously? c'mon!), to the point where they actually delight in helping to plan a wedding for Robert and Sol. The two women don't even really fight. Frankie and Grace are supposed to be the ultimate odd couple. It's the vape-sucking, rasta-beanie-wearing guru versus the pearl-clutching, pantsuit-sporting straight woman—but they

MELISSA MOSELEY/NETFLIX

hardly ever disagree about anything more controversial than whether Grace should pursue a crush from her past (Sam Elliott). They don't challenge each other, and they won't challenge your preconceived notions as a viewer. The old-person jabs are expected: Grace has an errant chin hair, Frankie has never heard of Vin Diesel. And the jokes about their gay exes are worse, trading in every stereotype: In one scene, every other gay man in the room ends his sentences with "[*Insert declaration*], bitch!"

It's disappointing that a comedy so radical in concept—four septuagenarians as stars!—is so conservative in tone. Co-creator Marta Kauffman spent her glory days writing for *Friends*, and *Grace and Frankie* still has that dated multicam sensibility, luckily without the studio audience—though it does need *someone* to laugh at its failed punchlines. (I only laughed once the whole season, when Frankie is decked out in a crazy amulet necklace and Grace quips, "Are you returning a ring to Middle-earth?") Kauffman has said this season is about Grace and Frankie trying to figure out who they really are, now that they're no longer their husbands' wives. But at a time when series like *Transparent* and *Getting On* have explored later-in-life identity crises with greater depth, it's hard to watch these women's serious problems defused with sad spinster humor. Vin Diesel aside, the problem isn't that Grace and Frankie are old and out of touch. It's that the show is. **C–**

*THIS SEASON CONTAINS THE FOLLOWING:*

- TP — THROW PILLOWS
- SEM — SAM ELLIOTT'S MUSTACHE
- VLG — VERY LONG HUGS
- PSL — PROFANE SIGN LANGUAGE

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**RASTA BEANIE**

**VAPORIZER**

**PINK FLOYD TEE**

**HARMONICA**

HAT, VAPORIZER, HARMONICA: ISTOCKPHOTO/GETTY IMAGES (3); T-SHIRT: DAVID WOLFF-PATRICK/GETTY IMAGES; STARR, MIDDLEDITCH: FRANK MASI/HBO (2); MILLER, WOODS, NANJIANI: JOHN P. FLEENOR/HBO (3)

*( Clockwise from far left )* Martin Starr, Thomas Middleditch, T.J. Miller, Kumail Nanjiani, and Zach Woods

*Your Ultimate*

# SILICON VALLEY DRINKING GAME

*Silicon Valley* has returned to HBO (Sundays, 10 p.m.), and Pied Piper's mousy mastermind Richard Hendricks (Thomas Middleditch) has returned after being fired. Raise a glass to the reunion with EW's *Silicon Valley* drinking game, which you must be at least 21 to play, and even then, you probably shouldn't play if you want to live. **BY DAN SNIERSON**

| | | |
|---|---|---|
| **Richard avoids eye contact with someone...** ↓ Take a shot while looking at the floor. | **Erlich (T.J. Miller) assumes he's the boss...** ↓ Steal the drink from the person next to you. | **Big Head (Josh Brener) gets an undeserved promotion...** ↓ Taste increasingly expensive bottles of wine. |
| **Gilfoyle (Martin Starr) inappropriately jokes about Dinesh (Kumail Nanjiani)...** ↓ Sober up with water while sending an email to HR. | **Jared (Zach Woods) commits a heartbreaking act of kindness...** ↓ Get cozy with a mug of warm milk. | **Gilfoyle and Dinesh argue about a tech issue...** ↓ Stop drinking and pay attention. You might actually learn something. |
| **Someone mentions file compression...** ↓ Shotgun a beer and crush the can on your head. | **A real-life tech company is mentioned...** ↓ Take a sip. Fake company? Fake a sip. | **Erlich gets high...** ↓ You know what? It's time to stop playing. |

5-MINUTE *Oral History*

# Marissa's Killer Move on *The O.C.*

In the drama's season 2 finale, Marissa shot Trey to protect Ryan, and with the pull of the trigger, a major musical moment was born. *The O.C.* (all of it!) hit Hulu this month—mmm, whatcha say we relive the scene? **BY SAMANTHA HIGHFILL**

**From its pilot, *The O.C.* used music as a guide. And when creator Josh Schwartz heard Imogen Heap's "Hide and Seek" for the first time, he knew he should save it for something big.**

**JOSH SCHWARTZ (CREATOR)** I heard that song literally at the beginning [of season 2] and I said, "I don't know where we're going to use this song or how, but we're using it for the season 2 finale." I used to write a lot that way—the song helped determine the scene. And then we knew with the arrival of Trey [Logan Marshall-Green], we were going to build to some kind of Ryan [Ben McKenzie] versus Trey, with Marissa [Mischa Barton] in the middle.

**That moment became a violent confrontation between brothers, ending with Marissa shooting Trey to protect Ryan. Her gunshot prompted the now famous musical cue.**

**NORMAN BUCKLEY (EDITOR)** ["Hide and Seek"] was originally written to be played during [Caleb's] funeral and [later on] in the final scene. But as I was putting it together, it felt like the natural place to kick back into the song was with the gunshot.

**SCHWARTZ** The fight was more violent than what we had done in previous episodes. You needed to feel like anything could happen. Ben and Logan both wanted to push it as well. But it was always Marissa pulling the trigger, and it was always "Hide and Seek."

**BUCKLEY** At that point the show was going in a darker direction, which ultimately played out in Marissa's death at the end of the third season. That was the beginning of the trajectory to a darker type of storytelling.

**The scene's impact on pop culture was cemented when *Saturday Night Live* parodied it in 2007, two years after it originally aired.**

**SCHWARTZ** That's the ultimate tribute, are you kidding? And to have it be years later, the fact that people got it made me realize for the first time that the scene had endured. It was memorable.

▲ (*Clockwise from top*) Mischa Barton; the shooting's aftermath; Logan Marshall-Green and Ben McKenzie

▼ Emilia Clarke on Instagram

## Watchers on the Web

**Maisie Williams and Sophie Turner aren't the only *Game of Thrones* insiders dominating the social-media kingdom. Below, four more rulers to follow for insta intel. BY SHIRLEY LI**

### QUEEN'S LANDING

**Emilia Clarke**
*@emilia_clarke*

Mother of Dragons, Breaker of Chains...Taker of Selfies? The actress regularly mugs for the camera while in hair and makeup.

### ALL MEN MUST WRITE

**Bryan Cogman**
*@b_cogman*

A Maester at crafting 140-character teases, the co-producer and writer offers insight into small-screen Westeros (he even tweets his favorite episodes!).

### THE DANCE OF DRESSES

**Michele Clapton**
*@micheleclapton*

The Emmy-winning costume designer uploads the inspirations and sketches behind her show-stopping looks.

### UNBOWED, UNBENT, UNDEAD

**Pedro Pascal**
*@PedroPascal1*

The Red Viper may no longer slither, but online, Pascal often cheers on his former costars and retweets the series' fans.

Subscribe to **EW's Game of Thrones Weekly** podcast featuring top Westeros war correspondent James Hibberd and Greyjoy fanboy Darren Franich every Monday.

**EW MORE ON EW.COM** Learn more details about that epic scene at **ew.com/theoc**

CLARKE: JON KOPALOFF/FILMMAGIC.COM; COGMAN: DAVID BUCHAN/GETTY IMAGES; CLAPTON: JASON LAVERIS/FILMMAGIC.COM; PASCAL: JOE SCARNICI/GETTY IMAGES

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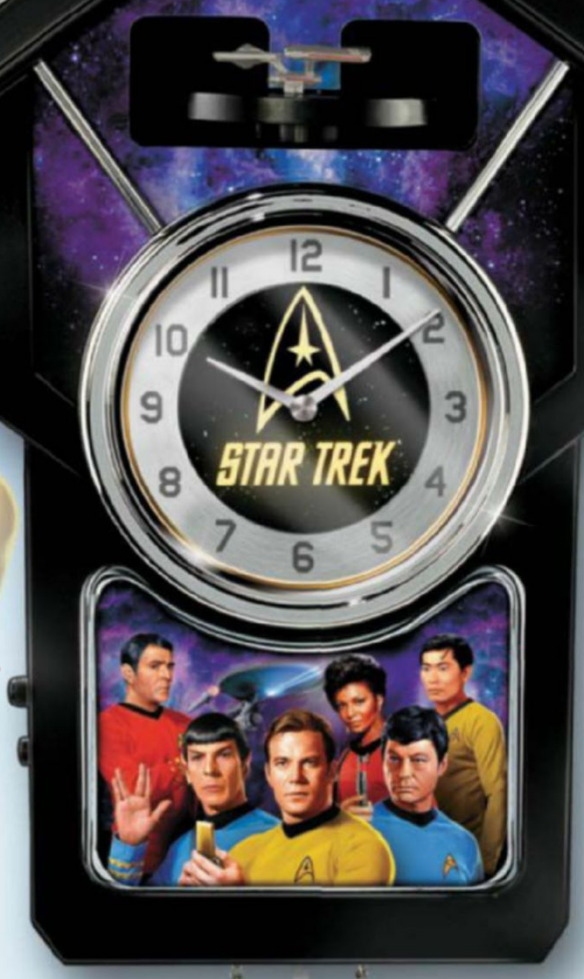

Shown much smaller than actual size of 21½ inches tall, including hanging pendulum and weights.

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**The pendulum is designed to look like the *U.S.S. Enterprise* saucer while the weights resemble the nacelles**

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# What to Watch

A DAY-TO-DAY GUIDE TO NOTABLE PROGRAMS* **BY CLARK COLLIS @ClarkCollis**

MUST WATCH OF THE WEEK

Julianna Margulies

*Series Finale*

## THE GOOD WIFE

**SUNDAY, MAY 8** | 9–10PM | CBS

It is safe to assume that no fan of the critically beloved drama is holding out for a series finale that involves the tortured and sometimes very lonely Alicia Florrick (the incomparable Julianna Margulies) standing by her man, Peter (Chris Noth), yet again. That is why we regret to share this quote from creator Michelle King: "She is going to protect him," King told EW's editor, Henry Goldblatt, at a panel for the show in New York on April 18. "Regardless of how they feel about each other, they are very firmly family." In other words, we shouldn't expect a clean and satisfying resolution to the Florrick saga. "You want a last episode that resonates," added fellow creator Robert King. "They are novelistic. Sometimes there are levels of ambiguity, which is fun. I think *Six Feet Under*, *Breaking Bad*, even *The Sopranos*. Those are all episodes that made you go, 'I want to see the experience again.'" —*Lynette Rice*

Go to *ew.com/what-to-watch* for our daily picks of **What to Watch**

## MONDAY MAY 2

*Series Debut*

### Houdini & Doyle

**9–10PM** | FOX

**Sherlock Holmes creator Arthur Conan Doyle and escape artist Harry Houdini famously held polar-opposite views about the supernatural. Houdini was the skeptic; Doyle, the believer. Sound familiar? Alas, this Victorian-era, London-set *X-Files* knockoff is a dusty, ghostly imitation—theme-park TV at its most square and earnest. Michael Weston (*House*) and Stephen Mangan (*Episodes*) bring gusto to their roles but little soul or chemistry. Spirits of Mulder and Scully, electrify them here! C** —*Jeff Jensen*

## TUESDAY MAY 3

### The Flash

**8–9PM** | THE CW

Zoom returns to Earth intent on taking over Central City. Doesn't he even want to take off his coat first?

### The Grinder

**9:30–10PM** | FOX

Like Denzel Washington in *Crimson Tide*, Dean wants to throw himself into a subplot.

*Season Premiere*

### Person of Interest

**10–11PM** | CBS

Can Reese and Finch rescue the Machine's source code? No idea. (I don't really understand the question either.)

***SOUNDSTAGE***

### American Masters

**8–10PM*** | PBS

Oh, Lord, won't you bring me a Chan Marshall-narrated doc about legendary singer Janis Joplin? Prayers answered!

*check local listings

THE GOOD WIFE: JEFF NEUMANN/CBS; HOUDINI & DOYLE: JOSEPH SCANLON/FOX



*TIMES ARE EASTERN DAYLIGHT AND SUBJECT TO CHANGE

## WEDNESDAY MAY 4

*Season Premiere*

### Maron

9–10PM | IFC

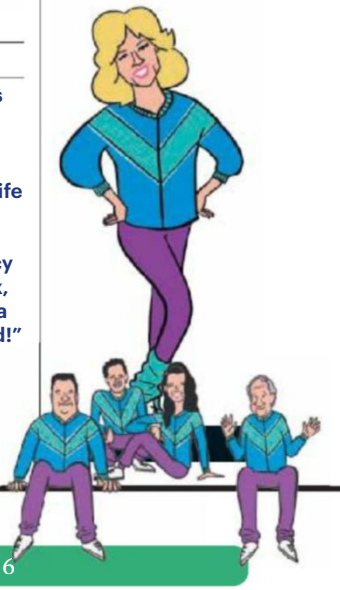
**Season 4 of the *Louie*-esque sitcom finds comedian Marc Maron (who plays himself) battling a prescription-drug addiction, although not very hard. This is theoretically grim material, but the real-life Maron transmutes it into gold when, for example, his onscreen avatar essentially starts to stalk his ex-agent, played by Lucy Davis, in the hope of getting work. "Relax, it's me!" Maron says, approaching her in a parking lot. "I know, *that's* why I'm scared!" Davis replies. The season's rehab-set second episode is also screening tonight and is almost as good. Can we say this arc has given the show a revitalizing shot in the arm? Nah, better not. B+**

***MOMMY ISSUES***

### The Goldbergs

8:30–9PM | ABC

Barry and Erica forget to buy a Mother's Day gift for Beverly. Oh, I'm sure she won't really mind....



## THURSDAY MAY 5

*Series Debut*

### Flowers

STREAMING | SEESO

**The premiere of this sitcom about a country-dwelling family begins with the clan's paterfamilias, Maurice Flowers (Julian Barratt), marching off toward a tree, noose in hand, and ends with another major character close to death. If you're thinking, "I bet it's British," then congratulations on correctly guessing the obvious. Created by Will Sharpe, *Flowers* examines, with jet black laughs, a family rotting from the inside. Maurice—who survives his early arboreal encounter—is a depressed children's-book writer, while his wife, Deborah (the peerless Olivia Colman), seems to be barely holding on to her own sanity. With a pair of battling adult kids (Sophia di Martino, Daniel Rigby) and Sharpe's fish-out-of-water Japanese illustrator adding further to familial stresses, *Flowers* is an extremely weird, if often very funny, comedy bouquet. B+**

## FRIDAY MAY 6

### Brand: A Second Coming

9–10:45PM | SHOWTIME

**Russell Brand's transformation from dirty-talking comedian to wannabe revolutionary is one of the strangest career pivots of recent years. This new documentary from Ondi Timoner (director of the acclaimed rock doc *Dig!*) contextualizes Brand's makeover by taking an in-depth look at the comic's life, using stand-up clips, home-movie footage, and testimony from family members. Timoner doesn't shy away from questioning Brand's messianic aspirations—some of their kerfuffles are even included in the film. The documentary shows Brand starting to collapse under the burden of his Marxist anxieties but fast-forwards through more salacious episodes, such as his divorce from Katy Perry. Though fascinating for fans, Brand's radical zeal probably won't endear him to those already unimpressed by his grandiosity. B– —*Christian Holub***

## SAT MAY 7

### The Real MVP: The Wanda Durant Story

8–10PM | LIFETIME

Turns out, without his mom, Kevin Durant would just be some guy fielding the question "What's the weather like up there?"

### Outlander

9–10PM | STARZ

Jamie and Claire try to put out the fires their dinner party ignited. I wondered about that burned-haggis smell.

### Saturday Night Live

11:30PM–1AM | NBC

I imagine host Brie Larson finds 30 Rock quite *roomy*.

## SUN MAY 8

### The Simpsons

8–8:30PM | FOX

In an episode we hope doesn't end in a Thai prison, Homer agrees to transport a briefcase abroad.

*Season Premiere*

### Wallander

9–10:30PM* | PBS

In South Africa, Wallander joins the hunt for a Swedish woman. And you thought hunting elephants was cruel!

*check local listings

*Season Finale*

### Elementary

10–11PM | CBS

Holmes and Watson are threatened by a worldwide criminal network. Twice. Before breakfast.

MARON: TYLER GOLDEN/IFC; *FLOWERS*: SESSO; *BRAND: A SECOND COMING*: INTERLOPER FILMS/SHOWTIME

ILLUSTRATIONS BY **HENRY KAYE**

# Music

EDITED BY **KEVIN O'DONNELL** @ODtron

▲ Beyoncé ( *center* )

## Beyoncé

| TITLE | LABEL |
|---|---|
| Lemonade | Parkwood/Columbia |
| **GENRE** | **REVIEW BY** |
| Pop | Ray Rahman @*RayRahman* |

**YOU MAY HAVE HEARD THAT BEYONCÉ PUT OUT AN ALBUM** about her husband, Jay Z. You heard wrong: *Lemonade* is about one person, and that person's name is Beyoncé Knowles-Carter. The famously guarded pop queen pours all of herself into her remarkable sixth album, a raw and intensely personal plunge into the heart of marital darkness. What happens when one of the world's most powerful women feels invisible? She makes herself *known*.

Enter the baseball bat! Thanks to *Lemonade*'s visual component, the image of a bat-wielding Beyoncé in that ruffled yellow dress smashing cars will forever be linked to "Hold Up," the album's addictive second track. "What's worse, lookin' jealous or crazy?" she asks, pointing to the limited options women have. Her answer: "I'd rather be crazy." She

PARKWOOD ENTERTAINMENT

**BEST TRACKS** **Freedom** A barn-burning, shackles-busting anthem starring Kendrick Lamar | **Hold Up** The one with the baseball bats | **Sorry** A defiantly "not sorry" R&B earworm | **All**

## NOTEWORTHY

**Fantasia** will release her new album *The Definition Of...* on June 10. • **Rihanna** teamed up with Harmony Korine for the *Spring Breakers*-esque "Needed Me" video. • **Eve** will blow ya mind on tour with **Gwen Stefani** this summer.

*( Clockwise from top left )* OutKast, Yeah Yeah Yeahs, Animal Collective, Led Zeppelin, and Isaac Hayes

continues to channel her rage on "Don't Hurt Yourself," a Jack White-aided blues-rocker that finds Bey howling, "Who the f--- do you think I is?" And in case Jay Z didn't get the message: "This is your final warning.... If you try this s--- again, you gon' lose your wife." Anger turns into defiance on "Sorry," a middle-fingers-up anthem that's sure to be sung by spurned lovers for as long as there are Beckys with good hair.

Job well done, right? Don't even think it. Beyoncé isn't one to work on a small scale—this is the woman who gave us "Run the World (Girls)," after all. *Lemonade* is more than just an album about a wronged wife. It's a feminist blueprint, a tribute to women, African-Americans, and—especially—African-American women. Like her "Formation" video, the visual album's imagery—a mostly female and nonwhite affair—makes the point with haunting clarity. Black women in antebellum dresses populate eerie plantation tableaus; home videos of kids playing in the yard bleed into coffins and the mothers of Trayvon Martin and Eric Garner holding portraits of their dead boys; Serena Williams, whose otherness has long been scrutinized by the very not-woke tennis world, dances with abandon. "Did he bend your reflection?" Beyoncé whispers. "Did he make you forget your own name?" For the magnetically spare emotional ballad "All Night," we see footage of the women in Beyoncé's own family and get a sense of how their pain links them through the generations: "Grandmother, the alchemist, you spun gold out of this hard life, conjured beauty from the things left behind." Lemons into lemonade.

And then there's the album's fiercest banger, "Freedom." Beyoncé's victorious voice combusts ("I break chains all by myself") over a maximalist soul sample, while Kendrick Lamar, the game's top rapper, explodes in a verse that cuts into our nation's perpetual civil rights tragedies. Could a Black Lives Matter jam become mainstream America's song of the summer? If anyone can make it happen, it's Beyoncé.

Other things she can do: rock, blues, country. *Lemonade* stands as Bey's most diverse album to date. Sinister strip-club-in-the-future R&B ("6 Inch," featuring the Weeknd) sits right next to a slab of Texas twang ("Daddy Lessons"). Led Zeppelin and Soulja Boy become bedfellows, while Yeah Yeah Yeahs, Vampire Weekend's Ezra Koenig, and Animal Collective all get credits.

So what does all this mean for her husband, the object of Bey's 2013 self-titled record that made married sex seem so hot? Fortunately for Jay Z, things look like they might be all right—after wrestling with herself throughout *Lemonade*, Beyoncé's soaring voice on "All Night" indicates that she's found some peace, at least for now. "Our love was stronger than your pride," she sings, and it sounds like she believes it. Of course, many will still obsess over what it was Jay Z did and with whom. If you want to spend your time speculating, cool—that's your deal. But Beyoncé's not thinking about that. She's too busy putting out her boldest, most ambitious, best album to date. Middle fingers up. **A+**

*THIS ALBUM CONTAINS THE FOLLOWING:*

- BB — BASEBALL BATS
- JZ — HUSBAND DRAMA
- YYY — YEAH YEAH YEAHS-INSPIRED LYRICS
- BGH — BECKY WITH THE GOOD HAIR

**Night** An intimate and emotional ballad high on hope

## Bey's Found Sounds

From Led Zep to Yeah Yeah Yeahs, breaking down the far-out samples of *Lemonade*. **BY JIM FARBER**

- **"Maps" (on "Hold Up")**
  *Yeah Yeah Yeahs*
  Bey swipes the lyrical refrain of the Brooklyn rockers' 2003 tearjerker.
- **"Can't Get Used to Losing You" (on "Hold Up")**
  *Andy Williams*
  This twist on the plucking thrum of the original retains its dark, lounge-y vibe.
- **"Turn My Swag On" (on "Hold Up")**
  *Soulja Boy*
  To complete a trifecta of references, Bey revived this pungent hip-hop track.
- **"When the Levee Breaks" (on "Don't Hurt Yourself")**
  *Led Zeppelin*
  John Bonham's drumbeat gives the song a pummeling heft.
- **"My Girls" (on "6 Inch")**
  *Animal Collective*
  Bey sifts out the song's bell-like chime.
- **"Walk On By" (on "6 Inch")**
  *Isaac Hayes*
  The low-end guitar and bass sound of Hayes' hit cover spur on "6 Inch."
- **"Let Me Try" (on "Freedom")**
  *Kaleidoscope*
  The psych-rockers' late-'60s jam is *Lemonade*'s most obscure sample.
- **"Collection Speech/Unidentified Lining Hymn" (on "Freedom")**
  *Reverend R.C. Crenshaw*
  A 1959 field recording by Alan Lomax adds a churchy call-and-response to *Lemonade*'s most rousing cut.
- **"Stewball" (on "Freedom")**
  *Prisoner 22*
  Another Lomax sample, this one by inmates at a Mississippi prison.
- **"SpottieOttieDopaliscious" (on "All Night")**
  *OutKast*
  Bey borrows the assertive horn section, contrasting it with her drowsy melody.

OUTKAST: EARL GIBSON/GETTY IMAGES; YEAH YEAH YEAHS: ROB KIM/GETTY IMAGES; ANIMAL COLLECTIVE: SCOTT GRIES/GETTY IMAGES; HAYES: ANTHONY BARBOZA/GETTY IMAGES; LED ZEPPELIN: PETER STILL/REDFERNS

# How to Tell the B's Apart

It's not a bad thing to be a total B! These three women may share a one-letter last name, but their music couldn't be more different. EW sizes up the boldest stars of the B List. **BY NOLAN FEENEY**

## RUTH B

**ORIGIN STORY**

The Canadian, 20, broke through with her six-second Vine for "Lost Boy," which helped land her a major-label record deal and score a top 100 song on iTunes.

**LATEST PROJECT**

Last November's *The Intro* EP features four sparse piano-pop tracks she wrote and produced herself.

**STREAM THIS**

"Superficial Love," a moving ballad about a relationship that's only skin-deep.

**SOCIAL PLATFORM OF CHOICE**

Vine—duh!—where she does micro covers of Adele and Justin Bieber.

**HOW RANDOM IS THIS...**

"Lost Boy" was inspired by her favorite TV show, *Once Upon a Time.*

## CARDI B

**ORIGIN STORY**

The 23-year-old New Yorker joined the cast of VH1's *Love & Hip Hop: New York* in season 6 and quickly became a fan favorite.

**LATEST PROJECT**

In March she dropped the *Gangsta Bitch, Music Vol. 1* mixtape, a collection of menacing trap tunes hailed as the best music to come out of the *Love & Hip Hop* franchise.

**STREAM THIS**

"Cheap Ass Weave," her spin on Lady Leshurr's viral hit "Queen's Speech 4."

**SOCIAL PLATFORM OF CHOICE**

More than 3 million people follow her endlessly quotable Instagram.

**HOW RANDOM IS THIS...**

She worked at a grocery store and a strip club before finding fame as a TV and Internet personality.

## KATY B

**ORIGIN STORY**

The 26-year-old grad of England's BRIT School—which counts Amy Winehouse and Adele as former students—broke through with 2010's dubstep hit "Katy on a Mission."

**LATEST PROJECT**

This month's *Honey* is a crash course in British club music, covering genres like house, drum-and-bass, and grime.

**STREAM THIS**

The heart-pumping U.K. smash "Turn the Music Louder (Rumble)" with producer KDA and rapper Tinie Tempah.

**SOCIAL PLATFORM OF CHOICE**

She tweets with fans @KatyB.

**HOW RANDOM IS THIS...**

Her father competed in the 1976 Eurovision competition with German band the Les Humphries Singers.

# Metallica: 3 Decades Of Thrash

With reissues of 1983's *Kill 'Em All* and '84's *Ride the Lightning* out now, drummer Lars Ulrich looks back on the band's roots. **BY ERIC RENNER BROWN**

**On pioneering the thrash-metal genre**

"Record companies and the radio stations were controlling everything. Anytime there's that kind of monopoly, there's always an alternative. You could feel there was a group of people that were embracing other options."

**On the battle with the label to finalize *Kill 'Em All***

"We literally stood outside the studio where they were mixing our record because they wouldn't f---ing let us in to sit there and go, 'That sounds good.' That was a mindf---, but in our own perverse way we accepted that."

**On hearing *Kill 'Em All* now**

"It sounds impulsive—like a bunch of dudes who were riding on pure, momentary, alcohol-fueled energy. And it sounds like a bunch of guys trying to figure it all out and not get too serious or deep."

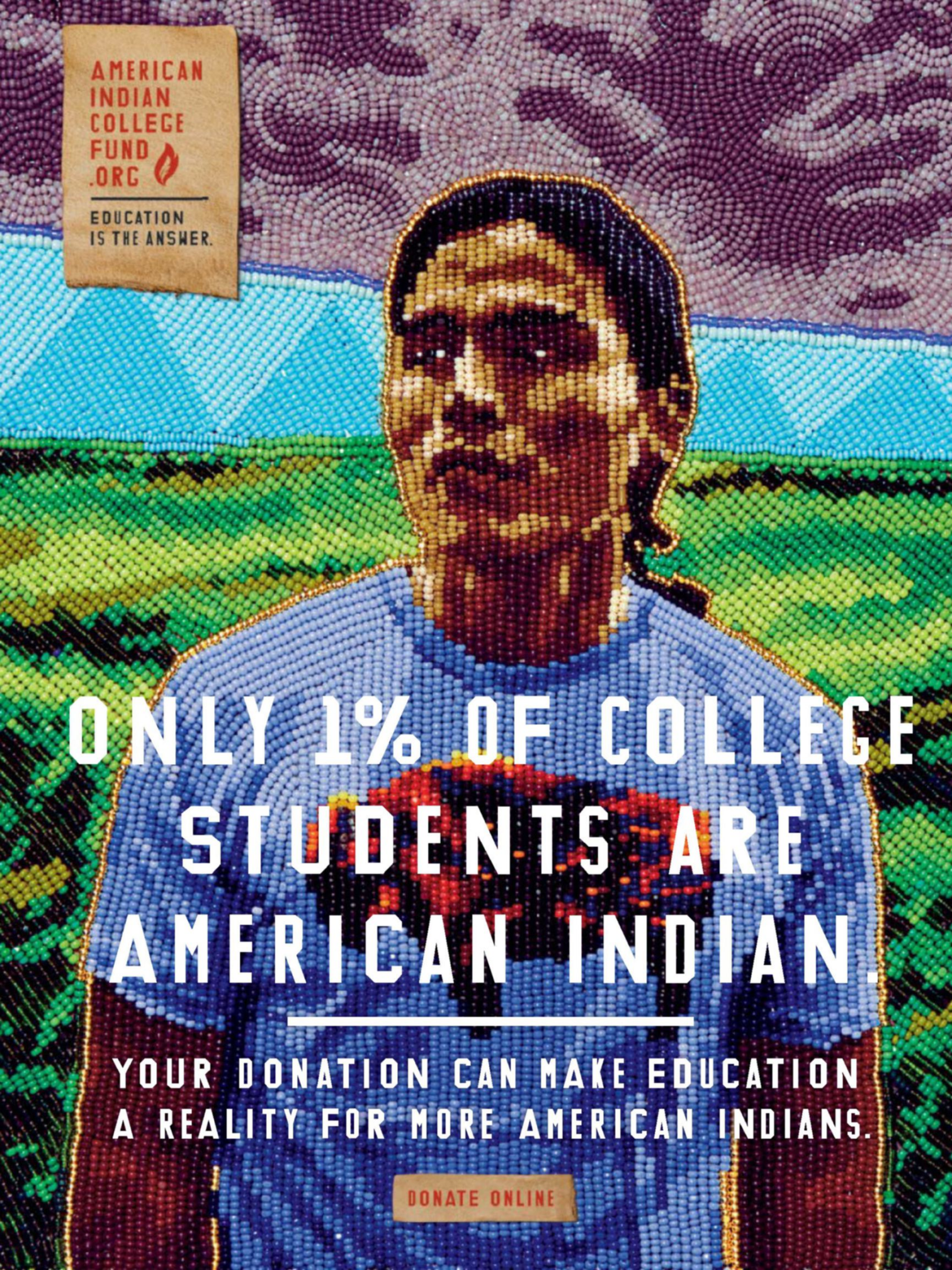
**On one perk of road life**

"Touring around [the U.S.] and eating at s---ty diners and truck stops, you could always get f---in' two eggs over easy any time of day."

**On the band's next album**

"Unless there's an act of God...it would be almost impossible to believe it's not coming this fall!"

CARDI B: PARAS GRIFFIN/GETTY IMAGES; KATY B: DAVID M. BENETT/GETTY IMAGES; METALLICA: FIN COSTELLO/REDFERNS/GETTY IMAGES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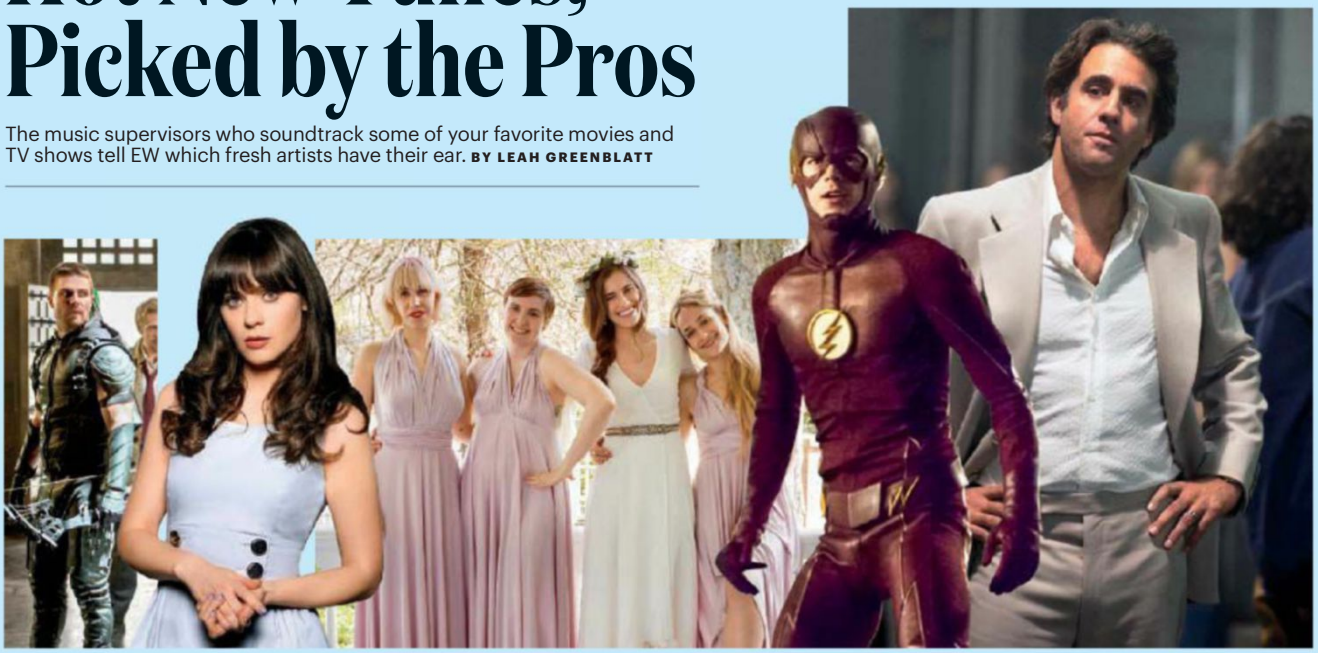
# Hot New Tunes, Picked by the Pros

The music supervisors who soundtrack some of your favorite movies and TV shows tell EW which fresh artists have their ear. **BY LEAH GREENBLATT**

▼ (*From left*) *Arrow*, *New Girl*, *Girls*, *The Flash*, and *Vinyl*



MANISH RAVAL
***Girls*, *Love*, *The Grinder*, *New Girl***

- **"Conqueror"** *Aurora*
  "She's this 19-year-old Norwegian girl, and seeing her in concert is a religious experience. I got chills."
- **"Weight in Gold"** *Gallant*
  "I love how it builds—the mood goes from intimate to epic."
- **"Fall Me in Love"** *Benji Hughes*
  "This is a perfect love song: It's sweet, it's funny, it has a catchy chorus."
- **"Uh Huh"** *Escondido*
  "This Nashville duo's nostalgic sound and catchy melodies are the soundtrack of all my road trips."
- **"Wet Dollars"** *Tink feat. Tazer*
  "A kick-ass female rapper—the energy and beat are so infectious."
- **"When It Happened"** *Nik Freitas*
  "The perfect sunny-day Southern California sound."

SEASON KENT
***Arrow*, *The Flash*, *Suicide Squad***

- **"Hurt Me"** *Låpsley*
  "I love the soulful emotion in her voice underneath a sexy electro musical bed. It's so impactful."
- **"Since You Put Me Down" & "Hurtin' (On the Bottle)"** *Margo Price*
  "She channels all the greats: Dolly Parton, Loretta Lynn. Plus, any song with pedal steel makes my heart melt!"
- **"Winter Is Here"** *Adrian Younge*
  "I love the mystery and intrigue—something is on the verge of happening. Adrian is a genius."
- **"Turning a Hand"** *Francis*
  "It has such a coming-of-age quality, it instantly reminded me of something I would want to try in a John Green film."
- **"Dust"** *Hælos*
  "So sexy and dark—I loved it the moment I heard it."

RANDALL POSTER
***Vinyl*, *Allegiant*, *Now You See Me 2***

- **"Low Life"** *Future feat. the Weeknd*
  "This would work great playing as Bruce Wayne and Alfred turn the Batcave into a trap house."
- **"Fluffy"** *Wolf Alice*
  "[I picture] kids rummaging through their mom's iPhone, discovering that this is her most played song and realizing that Mom is cooler than they are."
- **"Memo"** *Young Thug*
  "I'd try this in a movie where they kidnap the president and he needs to figure out how to escape from whatever dungeon they have him in and get back to the business of making America great again."
- **"Oui"** *Jeremih*
  "This song would be playing from the radio in Bill Murray's car as he drives away from Emily Ratajkowski and understands that their love is impossible. He cries."

*ARROW*, *THE FLASH*: CATE CAMERON/THE CW (2); *NEW GIRL*: BRIAN BOWEN SMITH/FOX; *GIRLS*: MARK SCHAFER/HBO; *VINYL*: HBO



ILLUSTRATIONS BY **KAGAN McLEOD**

| | | | | | |
|---|---|---|---|---|---|
| JUN 23 | DETROIT, MI | JUL 14 | PHILADELPHIA, PA | JUL 31 | NEW ORLEANS, LA |
| JUN 26 | WASHINGTON, DC | JUL 16 | TORONTO, ON | AUG 03 | DALLAS, TX |
| JUN 29 | KANSAS CITY, MO | JUL 19 | BOSTON, MA | AUG 05 | HOUSTON, TX |
| JUL 01 | CHICAGO, IL | JUL 20 | BOSTON, MA | AUG 09 | SAN FRANCISCO, CA |
| JUL 03 | CHICAGO, IL | JUL 23 | EAST RUTHERFORD, NJ | AUG 12 | SEATTLE, WA |
| JUL 06 | CINCINNATI, OH | JUL 24 | EAST RUTHERFORD, NJ | AUG 15 | PHOENIX, AZ |
| JUL 09 | NASHVILLE, TN | JUL 27 | ATLANTA, GA | AUG 18 | LOS ANGELES, CA |
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# SINGLES SWAP

EW recommends songs similar to the ones you already love. **BY NOLAN FEENEY**

| LOVE THIS? | TRY THIS? |
|---|---|
| **FIFTH HARMONY "Work From Home"**<br>The ladies get the job done with a molten banger that laughs—nay, twerks—in the face of HR violations. | **LITTLE MIX "Weird People"**<br>Call in sick for this one, and let the British girl group soothe your soul with an invite to an '80s-inspired all-nighter. |
| | |
| **CARLY RAE JEPSEN "Boy Problems"**<br>Canada's best export since poutine gets over a breakup by hitting the disco, but she could use some girl talk from... | **CHELSEA LANKES "Bullet"**<br>...this slinky synth-popper, who testifies that, sometimes, you're better off without the one that got away. |
| | |
| **ALABAMA SHAKES "Don't Wanna Fight"**<br>The band's jagged riffs pack a punch, but it's Brittany Howard's gravelly howl that leaves the biggest mark. | **SERATONES "Sun"**<br>This like-minded Louisiana foursome make white-hot blues-rock, with a guitar solo that will melt your face off. |
| | |
| **DESIIGNER "Panda"**<br>The Kanye-approved rapper's ode to luxury cars is one of the year's best rap breakthroughs. | **O.T. GENASIS "Cut It"**<br>As with "Panda," you'll shout along before realizing that what he's rapping about isn't cute and fuzzy. |
| | |
| **PARQUET COURTS "Outside"**<br>Not since Television's 1977 post-punk masterpiece "Marquee Moon" has a graveyard stroll sounded so ominous. | **KEVIN MORBY "I Have Been to the Mountain"**<br>This trip outdoors was inspired by Eric Garner's death and racial injustice. |
| | |

JEPSEN: PHILLIP FARAONE/GETTY IMAGES; LANKES: ZACHARY DYER; ALABAMA SHAKES: BRANTLEY GUTIERREZ; DESIIGNER: ROGER KISBY/GETTY IMAGES; O.T. GENASIS: BRIAN KRL/ANGETTY IMAGES

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# Books

EDITED BY **TINA JORDAN** @EWTinaJordan

## Sharpen Your Pencils And Grab Your Markers

The red-hot adult-coloring-book market shows no signs of slowing down, and it's easy to see why. These new high-end editions are a pure delight, finely drawn and printed on creamy, substantial paper.

### EXQUISITE FLOWERS

**Virginie Guyard**

**PAPER QUALITY** Super thick
**INTRICACY LEVEL** Medium
**EXTRAS** Gorgeous metallic backgrounds and frame-ready pages that peel neatly from the binding.

### BIRDTOPIA

**Daisy Fletcher**

**PAPER QUALITY** Thick
**INTRICACY LEVEL** Medium
**EXTRAS** The light taupe background makes the designs pop; some pages have been colored for artistic inspiration.

### MOROCCAN MOTIFS

**Molly Hatch**

**PAPER QUALITY** Moderately thick
**INTRICACY LEVEL** Low
**EXTRAS** Some of the geometric designs are drawn in eye-popping turquoise as well as black.



PHOTOGRAPHS BY **BRIAN HENN**

### BETWEEN THE LINES

**John Green** has a need for speed—he'll be a pace-car driver at next month's Grand Prix of Indianapolis. • Holt snapped up a book about the **Panama Papers** from Jake Bernstein, a reporter who was on the investigative team.

**WILD SAVANNAH**

**Millie Marotta**

**PAPER QUALITY** Thick

**INTRICACY LEVEL** Very high

**EXTRAS** A few drawings are duplicated without Marotta's signature detail, allowing users to dream up their own.

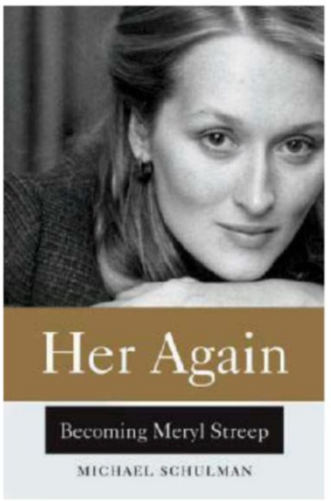
**FANTASTIC STRUCTURES**

**Steve McDonald**

**PAPER QUALITY** Thick

**INTRICACY LEVEL** Very high

**EXTRAS** Oversize pages and wide margins make it easy to color to the designs' edges.




## Her Again

**BY** Michael Schulman | **PAGES** 260

**GENRE** Biography

**REVIEW BY** Joe McGovern *@jmcgvrn*

***THE NEW YORKER* CONTRIBUTOR** Schulman applies his sharp, flouncy style to an origin story of superactress Meryl Streep. Written without the 19-time Oscar nominee's participation (but with the help of more than 80 of her friends, colleagues, and still-fawning college boyfriends), the book's narrow focus on Streep's early life and drama-school days will not satisfy fans hungry for stories from *Sophie's Choice* or *The Devil Wears Prada*. And the first hundred pages, in fact, read like a timeline of every college play in which the popular young blonde appeared. Only the occasional outré anecdote alters our view of Streep, such as one where she pantomimed performing an abortion on herself in an acting class.

The book comes fully alive in its second half, gaining momentum as Schulman approaches his lacerating final chapter, which chronicles the making of 1979's Oscar-winning *Kramer vs. Kramer*. At the time, Streep—handpicked by Dustin Hoffman to play his unstable wife—was "emotionally blitzed" by the death of her lover, the tender *Godfather* actor John Cazale. But according to numerous sources, the set turned into "Streep vs. Hoffman," with the infamously thorough Method actor verbally and physically abusing Streep while filming the drama. As you'll learn, he did so at his own peril. **B+** E A

# The Million-Dollar Book Club

Publishers in search of the next blockbuster are betting big—really, really big—on a handful of literary debuts.

**BY ISABELLA BIEDENHARN**

After reading just two pages of Emma Cline's luminous novel *The Girls*—about the young women flocking around a Manson-like cult figure—Random House editor Kate Medina shut her door. "I said, 'I'm not doing anything else. I'm not talking to anybody. I'm just reading this book,'" she recalls. And when she finished, Medina offered Cline a three-book $2 million deal. (The book hits stores in June.)

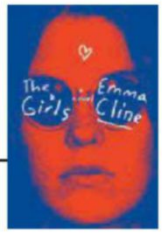
Cline isn't the only debut author who reportedly scored a whopper of an advance. Others include Stephanie Danler, whose coming-of-age novel *Sweetbitter* goes on sale in May; Cynthia d'Aprix Sweeney, whose just-published dysfunctional-family romp *The Nest* is at No. 2 on the *New York Times* list; and Imbolo Mbue, whose novel *Behold the Dreamers*—the story of an immigrant couple working for a Lehman Brothers exec in 2008—is due in August.

The biggest reason publishers are willing to pony up so much money for first-timers is the most obvious one—and why Medina couldn't leave her chair that day: gorgeous writing. "I've been reading manuscripts for 15 years, and nothing slapped me in the face like this," says Claudia Herr, Danler's editor at Knopf, of *Sweetbitter*. "The energy and preciseness of her prose...it just completely blew me away." Danler's huge two-book deal, Herr reveals, was about taking the novel off the table—so that other houses couldn't bid on it—and, more important, "telling her that we were serious about *her*, that we didn't just want her sexy foodie novel."

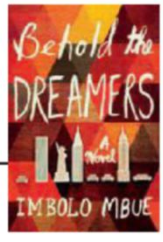
Still, you can't count on selling a book on the writer's talent alone—so while factors like being photogenic or savvy with social media won't make or break a deal, they can definitely sweeten it. "I actually knew very little about [Sweeney] when I bought *The Nest*," says her editor at Ecco, Megan Lynch. "I didn't know that, for example, she knew Amy Poehler well enough to approach her for a blurb. That was a happy bonus." Lynch stresses that while she would never "decline a book I loved because I felt like the author wouldn't be able to handle an NPR interview, it would certainly affect how determined I might be: Am I going to hang in for another round at auction, or drop out?" Herr, for her part, acknowledges that an author's appearance can affect an advance—"We look at all of that stuff"—but insists, "We would have paid her the same money if she weighed 500 pounds and was really hard to look at. That's my firm belief."

Given the amount of books a publisher needs to sell in order to make a profit, it's possible that none of these novels will actually make money. But Random House publisher Susan Kamil believes that the honor of having a sparkling literary talent on your list can offset any financial loss. "We want to have the best writers in the world at Random House," Kamil says. "Sometimes those writers come at a premium—and we have paid it."

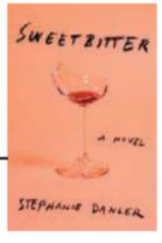
**EMMA CLINE**
*$2 MILLION*
*THREE-BOOK DEAL*



**IMBOLO MBUE**
*$1.25 MILLION*
*ONE-BOOK DEAL*



**STEPHANIE DANLER**
*HIGH-SIX-FIGURE*
*TWO-BOOK DEAL*

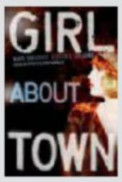



CLINE: MEGAN CLINE; MBUE: KIRKO SANO; DANLER: NICK VORDERMAN; SHANKMAN: JOHN LAMPARSKI/GETTY IMAGES



ILLUSTRATION BY **SAM BREWSTER**

3 QUESTIONS FOR




## ADAM SHANKMAN

He's a choreographer, an actor, and a moviemaker (*Hairspray*). Now Shankman, 51, is a YA novelist, too: In his debut, *Girl About Town*—set in glamour-drenched 1930s Hollywood—a starlet and a playboy get tangled up in a murder. **BY MARC SNETIKER**

**1 >**

**What was your lightbulb moment?**

I'm a very nostalgic person. I grew up watching old movies; TCM is where I go when I need to cut out the noise. [My co-writer] Laura [Sullivan] and I talked a lot about how there's never been a young Nick and Nora Charles. I had a ball writing it like an old 1930s movie.

**2 >**

**How did you rewire the old-school setting for the YA space?**

I wanted the book to be for young readers what the Hardy Boys were for me. I really tried to write characters that young women would feel good about reading. If I can get one young person to go read Anne Edwards' Vivien Leigh biography, it'll have been a success.

**3 >**

**How did your filmmaking background come into play?**

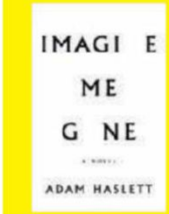
I laughed as I was writing this. I'm a very pragmatic producer, and it's ironic I was writing something that, today, wouldn't get made—it's period, and the stars are so young. But we live in such a scary time. There's a global cynicism I'll do anything to help distract from. That's why I do what I do, and a book is no different!

# QUICK TAKES

## Sweet Lamb of Heaven

**LYDIA MILLET**
Novel

What initially seems like standard thriller fare—a young mother on the run from her scary husband, daughter in tow—unfolds into a mind-boggling investigation into questions of God and primordial language. After fleeing her sociopathic husband, Ned, Anna and little Lena seek refuge in a dingy motel in Maine, surrounded by strange but kind guests. Parallel to the fugitive plot is Anna's struggle to understand the disembodied voice she used to hear, and before long these two stories intertwine in horrifying ways. Millet's prose is stunning, but the complex philosophy can get convoluted, and some of the minor characters stay pretty flat. Still, you'll have a hard time putting this down. **B+** *—Isabella Biedenharn* E C A




## Imagine Me Gone

**ADAM HASLETT**
Novel

"Imagine me gone," a man tells his children one idyllic summer day. "What would you do?" It's a game he plays with them sometimes—a test, "like a safety drill at school." His depression is real, though: a chronic condition that leaves his entire family in its blast radius, even as the brunt of it lands on eldest son Michael. An odd, brilliant boy whose obsessions—Donna Summer songs, social justice, unattainable women—increasingly control him as he grows older, Michael is one of five narrators in *Gone* and by far the book's most vivid. If other characters recede in his wake, it also feels true to the impact of mental illness, and Haslett's writing is at its best when he illuminates not just madness but what it means to witness it, too. **A–** *—Leah Greenblatt* E C A

## Sleeping Giants

**SYLVAIN NEUVEL**
Science Fiction

Like Andy Weir's *The Martian*, Neuvel's debut is entertaining as a book, but its galaxy-sprawling scope feels better suited for the big screen (and yes, Sony already snatched up the film rights). Told through interview transcripts and journal entries, this first part of a planned trilogy follows a group of scientists as they dredge Earth for pieces of a 20-story humanoid robot. The team suspects an advanced alien race left the device here for us millennia ago—as does the mysterious man with murky motives to whom they report. The story is enticing, but the book's interview format keeps us distant from the most climactic events: Characters describe them, but we just want to *see* them ourselves. **B** *—Isabella Biedenharn* E A

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# The Bullseye

BY **MARC SNETIKER** @MarcSnetiker

This *Mother's Day*, show your mom you love her by making sure she doesn't get this haircut.

Stana Katic leaving *Castle*, perhaps upon finally learning that *Castle* is still on.

Princes William and Harry rumored for *Star Wars* cameos, which makes sense given their lifelong relationship with Chewbacca Parker Bowles.

NYC opening Tim Burton-themed bar, where you enter a Geena Davis but leave a Helena Bonham Carter.

**Heaven just got a lot funkier.**

*Twin Peaks* revival taps 217 cast members, or six *Losts*, three *Game of Thrones*es, and two and a half *One Life to Lives*.

It's official: *Veep* is now less scary than our actual political future.

The most excited we've been about a girl and a train since the Met Gala

Big week for lemonade. Bigger week for Hi-C Ecto Cooler.

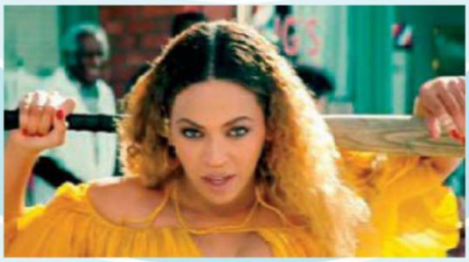
Welcome back, *Fun-Time Dragon Murder Hour*.

Unbreak my heart/Say you'll offer lighthearted morning conversation again

Coachella, or the Sally Draper-in-the-'70s spin-off you always maybe sort of wanted?

Kirsten Dunst joins Cannes jury—because this is a cheerocracy!

Looks like Jay Z found his 100th problem.



Meet Patrick Stewart, the stunning first contestant on *RuPaul's Drag Race: Senior Edition*.

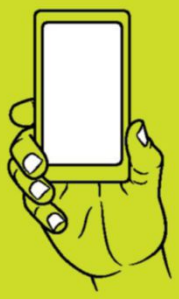
Why is everybody suddenly talking about Becky?

When bad *Huntsmen* happen to good Hemsworths

CHEWBACCA AND PRINCE HARRY: ADRIAN DENNIS/WPA POOL/GETTY IMAGES; CASTLE: BOB D'AMICO/ABC; PRINCE: MICHAEL OCHS/GETTY IMAGES; *LIVE WITH KELLY AND MICHAEL*: DAVID M. RUSSELL/DISNEY-ABC; KIERNAN SHIPKA; MICHAEL KOVAC/GETTY IMAGES; *BRING IT ON*: KEN JACQUES; *THE HUNTSMAN: WINTER'S WAR*: GILES KEYTE; SARAH CHALKE: BOB D'AMICO/ABC/GETTY IMAGES; LEGO GORANSON; ABC PHOTO ARCHIVES/GETTY IMAGES; STEWART: CHELSEA LAUREN/REX/SHUTTERSTOCK; HI-C ECTO COOLER: COCA-COLA; *GAME OF THRONES*: MACALL B. POLAY/HBO (2); *TWIN PEAKS*: SHOWTIME; *VEEP*: LACEY TERRELL/HBO; *BEETLEJUICE*: WARNER BROS./PHOTOFEST; *SWEENEY TODD: THE DEMON BARBER OF FLEET STREET*: PETER MOUNTAIN; *MOTHER'S DAY*: RON BATZDORFF

# How to cut your cell phone bill in half.††

1. Grab your phone.



2. Use our BYOP® SIM Activation Kit.
Keep your 4G LTE† network and number.

3. Sew extra big pocket on pants.

**UNLIMITED**
**TALK, TEXT AND DATA**
5GB UP TO 4G LTE† THEN 2G*
**$45**/mo
NO CONTRACT

The Bring Your Own Phone Activation Kit makes it easy to switch almost any phone to a more affordable plan. Use it to keep the same network and number you currently have, and then buy our Unlimited plan for just $45 a month. No activation fees or credit checks. Start saving today. Learn more at StraightTalkBYOP.com

Straight Talk wireless

††"Cut Your Cell Phone Bill in Half" is based on a comparison of the average cost of the $45 Straight Talk Service Plan plus average sales tax and fees when purchased in Walmart and the average total monthly cost reported by top two carriers' postpaid customers on a 2-year service contract individual plan with unlimited talk, text and comparable high speed data. Plan costs include all taxes, fees and overage charges. Source: Nationwide survey conducted February 2016. †To get 4G LTE speed, you must have a 4G LTE capable device and 4G LTE SIM. Actual availability, coverage and speed may vary. LTE is a trademark of ETSI. *At 2G speeds, the functionality of some data applications, such as streaming audio or video, may be affected. Straight Talk's Bring Your Own Phone plan requires a compatible, unlocked phone, activation kit and Straight Talk service plan. User may need to change the phone's Access Point Name settings. Please note: If you switch to Straight Talk, you may be subject to fees from your current provider. A month equals 30 days. Please refer always to the latest Terms and Conditions of Service at StraightTalk.com.

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